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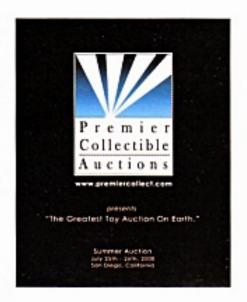
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# DEPARTMENTS

### 06 EDITOR'S WELCOME

The view from inside Insider, plus details on how to contact the magazine team.



new movie Star Wars: The Clone Wars, plus Star Wars goes steampunk!



Lightsabers at the ready as Yoda prepares to do battle with alien-machine General Grievous!

### SCIENCE OF STAR WARS

Star Wars is check full of alien creatures, but where are all the real aliens hiding?

# 48 A LONG TIME AGO.... Insider flashes back to 1999, the year of

The Phantom Menacel



### INSIDE THE NEW INSIDER REVIEW SECTION:



Prolific Star Wars author Jude Watson brings her epic run of 47 novels to an end with Last of the Jedi: Reckoning.

Star Wars: Rebellion sees "Vector" reach the period of the classic trilogy. Plus: The Clone Wars in comic books!

The Muppets meet Star Wars, with Kermit Skywalker, Fozzie Solo, and Miss Piggy Leial

A pictorial round-up of some of the forthcoming Star Wars: The Clone Wars toys and collectibles.

### **BOUNTY HUNTERS**

C-3PO (Anthony Daniels) gets frisky when he meets a fan at Celebration IV!

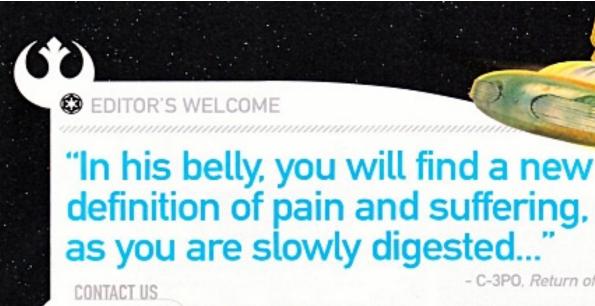
### <mark>72</mark> Bantha Tracks 🗺



As Star Wars fans prepare for Celebration Japan, take a look back at a past Celebration highlights.

### 76 CLASSIC MOMENT

The Emperor taunts Luke Skywalker, from 1983's Return of the Jedi.



- C-3PO. Return of the Jedi

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hreepio's terrifying description of the Sarlacc creature that inhabits the Pit of Carkoon counjures up a fearsome beast indeed. In the Star Wars galaxy, however, the Sarlacc has an awful lot of competition when it comes to the battle to determine who's the toughest creature in the universe.

This issue of Insider is a creature special. focusing on the monsters and creatures of Star Wars. Veteran monster maker Stuart Freeborn took time out to talk with our intrepid reporter Jonathan Wilkins, as did the dude who helped make the creatures for Return of the Jedi, Nick Dudman.

As with so many fans, when I was a kid I was fascinated by all the diverse creatures who appeared in the cantina scene in Star Wars. Another who developed his obsession with that scene into a career

> was Tom Spina, who gives his First Person view of how he turned his interest in Star Wars creatures into a profession, as well as a hobby. If you think you've got a First Person story to tell about

> > how Star Wars or being a Star Wars fan has dramatically affected your life, please get in touch with Insider (see the details on this page). You never know, your dramatic or heartwarming story might well be the next one we publish!

> > > Remember, we're

keen to hear feedback on Insider's new look. If you want to suggest a scene for our Classic Moment slot or a year we should cover in 'A Long Time Ago ... ', get writing or emailing! What about the Blasterl section: are we covering the merchandise and collectibles ou want to read about? Let us know!

Finally, are you as excited as we are about this summer's double dose of the Star Wars:

> The Clone Wars animated movie and the release of The

DAVE FILONI ON STAR WARS: THE CLONE WARS!

JUMP NOW to page 8 to get the lowdown on the new Star Wars: The Clone Wars movie!

Force Unleashed videogame? We've seen both in action, and they're brilliant additions to the ever-expanding Star Wars universe.

There'll always be something new to read about in Insider, as well as new ways of exploring those areas of Star Wars that you might think you're really familiar with.

Stay on target!

5m J. Ross

Brian J. Robb, Editor.



# AN ELEGANT WEAPON FROM A MORE CIVILIZED TIME

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SUPERVISING DIRECTOR DAVE FILONI AND GEORGE LUCAS REVEAL THEIR INSPIRATION FOR THE NEW STAR WARS MOVIE.

> t's almost time to go back to theatres for a new instalment in the Star Wars saga! On August 15, Star Wars: The Clone Wars arrives in theatres in the U.S. and Europe.

The Clone Wars Supervising Director Dave Filoni and his team were developing a CGI animated TV series before the idea came to release it as a movie, as he explained exclusively to Star Wars Insider. "George [Lucas] became more and more involved," said Filoni, "especially when he saw the final footage of what it was going to look like. He said that the fans really should get to see this up on the big screen and that's really where the seed started. We started to think of it in terms of this really working as a feature."

On his work with the animated series, George Lucas told starwars.com: "I felt it was time to explore animation, and then at the



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same time be able to explore a part of Star Wars that is so vast that you can't deal with the Luke Skywalker/ Anakin Skywalker saga... you get to deal a little bit more with the minutiae of the Clone Wars."

One of the most obvious things about Star Wars: The Clone Wars is the heavily stylized look of the main characters. Developing the look of the new animated Star Wars was a challenge that inspired Dave Filoni. "We looked at the first Clone Wars TV series that Genndy Tartakovsky had done at Cartoon Network and looked at the design that Paul Rudish had done and used those for a lot of inspiration," he told Star Wars insider. "They had a lot of the exact same challenges that we did in terms of: How do you translate these well known characters into animated form? We all love anime, too, so I think there's a broad range of influence from that area as well."

Lucas revealed an unexpected inspiration for the look of the characters in the new Star Wars movie, "Everybody was fairly amused in the animation community that we picked Gerry Anderson and Thunderbirds to be our inspiration," he told starwars.com. "I didn't want it to look like Beowulf, which we could've done, or The Incredibles. When you're doing animation [based on] live action actors, everyone knows what they look like. You really do have to come up with a sophisticated and dynamic caricature of these people."

Following the movie, Star Wars: The Clone Wars will continue as an on-going TV series this fall, airing on Cartoon Network and TNT in the U.S. with details of international broadcasters to follow.

### EXPANDED UNIVERSE >>>

Turn to page 14 for Insider's exclusive interview with The Clone Wars' Dave Filani!

### TALES ARTIST FOR THE CLONE WARS

Killian Plunkett, artist for several of the Dark Horse Star Wars comic book titles, has been working on the look of the Star Wars: The Clone Wars movie and TV series. Irish-born Plunkett joined Dark Horse in the early 1990s to work on an Aliens graphic novel, and is now based at Lucasfilm Animation in Marin County. Talking with Insider, Dave Filoni confirmed that some of the inspiration for the show was coming from the Star Wars Tales series. "Killian Plunkett did the story about C-3PO and Darth Vader on Cloud City. You see inside C-3PO's head and he has these reflective moments. It's great, because Killian's now working on the show. Those are all great stories and we're doing some similar things."

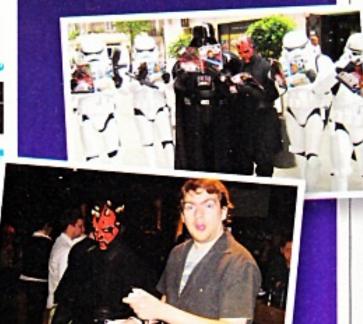


universe," said Peter Hirschmann, Vice-President of Product

Development, LucasArts, Below, the Empire's finest are

distracted by copies of Star Wars Insider, while Deputy

Editor Jonathan Wilkins faces Darth Maul in battle!







# THE CREATOR STRIKES BAC

### SPEAKING TO STARWARS.COM. STAR WARS CREATOR GEORGE LUCAS DISCUSSES THE FORTHCOMING ANIMATED MOVIE THE CLONE WARS

Steven [Spielberg] in A Land Before medium, and then at the same time be able to explore a part of Star Wars that is so vast that you can't deal with the Luke Skywalker/ Anakin Skywalker saga... you get to deal a little bit more with the minutiae of the Clone Wars.

arty this has a different look

In order to create The Clone Wars, I had to develop a whole new studio. We've really been able to advance our animation ambitions. When

The Clone Wars project, I wanted to do something that was in the realm this along with a strong storytelling

I have a tendency that - just like with Star Wars, which is based in matinee serials, or Indiana Jones which is based on the same thing - I wanted to give it a look and the feel of something that's from the past. So everybody was fairly amused in the animation community that we picked Gerry Anderson and Thunderbirds to be our inspiration. It has a very stylized look. I didn't want it to look like Beowulf, which we could've done, or The Incredibles, and when you're doing animation about live action actors and everyone knows what they look like, you really do have to come up with a sophisticated and dynamic caricature of these people.

A lot of people are excited about the new characters that you've incorporated into the storyline,

> new villains We added a new

> > character.

where we left them. That's how they entered the Clone Wars. We wanted to make that relationship like Butch Cassidy and the Sundance Kid. They're now equal. They're now partners. They're now

But we really wanted to have that we gave the most unlikely person a Padawan, which is Anakin, and we made the Padawan a girl. She's very feisty. She's very outgoing and independent-minded, which gives Anakin a real challenge, because he's sort of like that too. He's trying to settle down and think and not be so aggressive.

She gets in her share of action. She's a great character. She's turned out really fantastic. @





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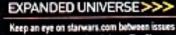
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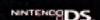
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# CHICKEN ROAST

YOU'VE SEEN ROBOT CHICKEN, RIGHT? IT'S A WHOLE NEW WAY OF HAVING FUN WITH ACTION FIGURES — AT LEAST IT IS FOR SETH GREEN AND MATT SENREICH, CREATORS AND PRODUCERS OF THE OFFBEAT POP CULTURE SATIRE SHOW. THE PAIR CHATTED TO INSIDER ABOUT THE DVD RELEASE OF THEIR ROBOT CHICKEN STAR WARS SPECIAL, WORDS: JEREMY BECKETT

Insider: Star Wars has a huge cultural following and has been referenced in many forms of media, so what made

you want to satirize it?

Matt Senreich: Star Wars was the movie I watched every day of my life when I was growing up. It was the first movie my dad took me to see in the theater and it was the movie on TV that I would watch over and over again. I bought all the toys and still have them. It

inspired me to be where I am today. There are very few properties that are as far reaching as Star Wars and have become so ingrained in pop

> culture. The urge to play in this world was always there.

Seth Green: Who doesn't know about Star Wars? I grew up loving all the characters and wild settings and scenarios. I think it's natural to really investigate the things you're passionate about, and that exploration often leads to parody. If you look at all the fan films, you can see

### How did Lucasfilm get involved?

MS: Lucasfilm was amazing. Of the content we submitted, they only had small issues with four items.



For the most part, they were just as excited to play with us as we were with them. When we started, they just told us to write and we did.

SG: It was kind of incredible. We got very few notes, and the ones we got weren't intrusive or altering of

The only reference to the Star Wars Holiday Special was a promo skit that had George Lucas discussing his hatred for it, making the absence of any gags notable. Was this something that you decided to avoid?

MS: The Star Wars universe is so vast that it's hard to touch upon everything in the short time frame we had. If you notice, Yoda doesn't even show up.

# HOTH AND COLD

FROZEN IN CARBONITE

BANISHED TO HOTH

BOUND FOR KESSEL



### MAULED BY MAUL

We loved attending the launch of The Force Unleashed and playing the game, but we were not too thrilled at being thrashed by Darth Maul! Who knew he was a top gamer, as well as a Sith!

PREQUEL PIQUE

So. MSN Movies critic Sean Nelson calls the Star Wars prequel movies "lackluster blockbusters..." that promised "greatness but gave us misery." Bah, humbug!



### ENCYCLOPEDIA WEIGHT

The new edition of Steve Sansweet's Official Star Wars Encylopedia promises to be a mighty tome: we've booked our sessions at the gym just to get in training so we can lift the thing. Alternatively, is it too late to become a Jedi Padawan and learn the ways of the Force? What letter ya on now. Sleve?

Heck, we don't have Ewoks. Everything was fair game, but it boiled down to what we thought were our funniest ideas while writing.

SG: In addition to all the stuff we cut we had several ideas that were pitched and rejected internally. We didn't set out to avoid anything, we just went where the inspiration took us.

### You even had George Lucas feature in a 'cameo'!

SG: With everything that's come from Star Wars, it's easy to forget that it was once just an idea from an upstart filmmaker who loves sci-fi. My whole approach was as a collaborator, not an 'in-awe' fan. This is the guy that made American Graffiti, who owns an original Tucker car. I've tried to approach him in that way. With Robot Chicken, it's my. responsibility to get the takes we need from the actor, regardless of how impressed I am with their body of work.

MS: Working with George was surreal. I had never met him before our voice recording. He walked in, jovial and joking around with a wicked sense of humor. George and Seth had this banter that really is hard to explain. I just wanted to be a normal guy and not super geek. Luckily, it was easy to forget who I was with because ultimately, we had a job to do. We needed a performance like any other actor's performance to make the sketch work. Once I slipped into that head space, I lost my nervousness and just enjoyed the process.

Winning product ideas: Admiral Ackbar cereal, Mustafar lava lamp or a Death Star garbage masher. for your kitchen. Which would you buy? MS: Admiral Ackbar cereal! I already bought an





illegal bootleg T-shirt of that on eBay. I will admit that I hated that sketch when it was written, but Breckin [Meyer]'s performance sold it for me. SG: I actively fought to get Ackbar cereal in the show, so I'd be thrilled to have it as part of this nutritious breakfast

Your Star Wars special was mentioned in the Blue Harvest episode of Family Guy: was becoming a parody in a parody the ultimate accolade? MS: When Seth came back from recording that part of Blue Harvest, I couldn't believe it and just laughed and laughed. We love MacFarlane. Just wait till you see him on our DVD. Priceless. SG: There's lots of love between the shows. It's awesome. We're all just nerdy friends getting to play together.

Finally, if the Robot Chicken got to appear in Star Wars what would its droid designation be? MS: RC2-CKN2. 4

### EXPANDED UNIVERSE >>>

Robot Chicken: Star Wars Special DVD from July 22



# THE CLONE WARS BOOKS

The Penguin Group will publish a series of books based on The Clone Wars, set to debut this summer, in advance of the August 15 books and visual guides, plus illustrated and photo-based adventure books.

### CRYSTAL SKULL OFFICIAL MAGAZINE

The 100 page Indiana Jones and the Kingdom of the Crystal Skull official movie magazine is out now, packed full of information about the new movie, including full details on the making of Indiana Jones and the Kingdom of the Crystal Skull and exclusive interviews with Harrison Ford, George Lucas, and Steven Spielberg.

### THREATS OF THE GALAXY

Out now: Threats of the Galaxy, a readyto-play expansion for Star Wars: The Roleplaying Game. The hardcover volume adds an assortment of new challenges to any storytelling game session. The book includes ready-to-play game statistics, tactics, and encounter ideas for more than 140 creatures, droids, and characters from the Star Wars universe.

### DISNEY STAR WARS WEEKENDS

The annual Star Wars Disney Weekends are well underway! Here's who's due in the next few weeks at the Disney Hollywood Studios in Florida—June 20-22: Amy Allen (Aayla Secura) & Matthew Wood (voice of the evil General Grievous); June 27-29: Dave Filoni (Supervising Director of The Clone Wars animated feature and series) & Jake Lloyd (the boyhood incarnation of Anakin Skywalker in Episode I). 😃

### WHAT'S COOL AND WHAT'S COLD IN THIS MONTH'S STAR WARS POPULARITY STAKES?

PICNICING ON NABOO

PODRACING ON TATOOINE

RED HOT ON MUSTAFAR



### MOVIE TRAILER

Opening with familiar sounds and images, this trailer quickly introduces us to Star Wars in a style we've never seen before. The action scenes look totally awesome!



### R2-OK!

After contracting an unknown illness as he flew back to the U.K., we are all pleased to hear that actor Kenny Baker, 73, has made a full recovery. We all knew he was the toughest little guy in the galaxy!



### UNLEASHED LAUNCH

Insider got some handson experience with the eagerly awaited next chapter in the Star Wars saga. What's it like?

They had to call security to stop us playing...



### IT'S STAR WARS. KID. BUT NOT AS YOU'VE EVER SEEN IT BEFORE...

Among online communities and artists there has been a growing vogue for steampunk Star Wars: re-inventing Star Wars characters, concepts, vehicles, and environments through a prism of Victorian technology.

Within science fiction steampunk is described as being work set in an era or on a world where steam power still prevails, usually the 19th Century or Victorian England, often drawing on the works of science fiction pioneers like H.G. Wells or Jules Verne. It's regarded as a retro spin-off from cyberpunk.

Various artists across the blogosphere have been applying the steampunk ethic to Star Wars, with a great degree of success.



Some discussion forums have challenged artist members to re-invent a Star Wars character in steampunk style: R2-D2 as an overheating boiler is a popular image. See this online thread for some key examples across the past two years:

http://forums.cgsociety.org/showthread.php? f=31&t=477974&page=1&pp=15

Artist Eric Poulton has posted a whole series of artistic renderings of characters in the steampunk style at his Star Wars steampunk blog. Especially impressive is his clockwork-like re-invention of the Death Star. (below). See more here:

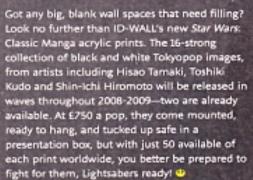
http://ericpoulton.blogspot.com/

Others have gone further, with one site even proposing a range of steampunk Star Wars action figures. Custom figure designer 'Silof' developed a whole range of steampunk figures, from the obligatory 'boiler' R2-D2 to Obi-Wan wielding a lightsaber connected to a powerpack (above). Check out this site for the full range: http://www.sillof.com/C-Steampunk-SW.htm

### EXPANDED UNIVERSE>>>>

Steampunk Star Wars is a growing area, and one that Insider is likely to return to in the future.

### **NEW STAR WARS PRINTS** TO GRACE YOUR ID-WALL!



# WIN PRINT #1

two prints in ID-Wall's new Star Wars: Classic Manga collection, we've got #1 (of 50) of their 'Approaching the Death Star' print to give away to an Insider reader! Simply send your name and address to Insider (details on p6) and you'll be entered into our lucky-dip draw... and May the Force be With You!

### AUCTION OFFERS RARE STAR WARS COLLECTIBLES AT A PRICE!

Brian's Toys Premier Collectible Auction is now underway. The unique event includes nearly 700 vintage AFA (Action Figure Authority) graded and rare Star Wars pieces valued at over \$1 million, including many of the most valuable items that exist. It also boasts a large selection of G.I. Joe, Transformers, and Indiana Jones items, bringing the total value of the auction to over \$2 million.



The actual auction will take place in San Diego on July 25-26, with almost 800 Star Wars lots offered. Key lots include the world's highest graded set of 16 different early action figure three-packs; the only carded prototype Rocket Firing Boba Fett; a complete set of vehicles/playsets with Special Offers; and tons of original artwork and pre-production packaging, plus hundreds of vintage items sealed in the original packaging.

Brian Semling of Brian's Toys said, "Our target audience consists of vintage toy collectors of graded toys and collectibles from Star Wars, G.I. Joe. Transformers, Masters of the Universe, Nintendo, Indiana Jones, and many more action figure lines. The auction appeals to average collectors as well as wealthier clients. While the most sought-after lots start at \$50,000 and up, there are several hundred lots that start at \$100-\$200, so there really is something for everyone." ...

























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# RECTING HETROO

STAR WARS: THE CLONE WARS SUPERVISING DIRECTOR DAVE FILONI-CURRENTLY WORKING FLAT OUT ON THE FORTHCOMING THE CLONE WARS MOVIE AND TV SERIES-FOUND TIME TO OFFER REVEALING INSIGHTS INTO THE EAGERLY ANTICIPATED ANIMATED FEATURE, WORDS: JONATHAN WILKINS

Insider: What prompted the decision to produce a full-length theatrical version of The Clone Wars? Dave Filoni: George [Lucas] saw completed footage of what it was going to look like. We always watch our dailies in an actual theater, and when we started showing him the results he instantly said "Wow, this looks great on a big screen." So from the get-go, once George saw what was being produced, he said the fans really should get to see this on the big screen-and the seed was planted. We started to think of it in terms of this really working as a feature.

We are all eager to show fans something they know is Stay Wars, but that's different. It's that difference that makes us all so excited about this, and the opportunity to work with Star Wars in animation.

The Clone Wars has a unique look, yet it retains that distinctive Star Wars feel. Was it difficult to ensure it felt like part of Star Wars?

I think that's something you worry about, since Star Wars is so well known. You want to make it something that the fans are going to relate to, but also something that the average viewer who's not into Star Wars relates to. I think it grabs both those groups. The first thing we had to do was get a really talented group of people that were familiar with the look-production staff, artists who loved the material-and we looked at the

films and used them as a source, because it's already so well designed. Of course, George Lucas being a big part of it was the capper that really said, "OK, this is going to be Star Ways" because George is the crucial ingredient.

Were there any particular styles of animation that provided inspiration for the project? We looked at the first Clone Wars TV series that Genndy Tartakovsky had done for Cartoon Network and looked at the design that Paul Rudish had done for it, and used those for inspiration. They had a lot of the same challenges that we did: How do you translate these well-known characters into animated form? We wanted to respect the work that they had done. I had just come off Awatar at Nickelodeon so I was very much in that frame of mind and brought a lot of what I was doing there to Star Wars, so that was definitely an influence. I brought Justin Ridge, one of the assistant directors, with me and several people from Avatar followed; we all love anime, so I think there's a broad range of influence from that area as well.

How exactly do you direct animation?

Well, it's collaboration. Animation is a group project, and you need to have a clear vision of what you want to do. Then you need to work

with your artists and your writers to make sure that you're all on the same page and to see what they can bring to the project and to the story. Once you're sitting in editorial, looking at the shots and pacing out the story, that's where you really start to get more creative and bring the story to life. Really, it's the collaboration that's the important thing. There are just so many people involved, from the initial story idea to what you finally see up on the screen; it's really an amazing effort.

Is it helpful that everybody knows Star Wars? I'll say it time and again at work, "Well, did you look at the reference?" If we're talking about clone troopers or certain guns, or certain other weapons or vehicles, I'll say "Well, did you watch Attack of the Clones? Because those are in Attack of the Clones." It's definitely great to have the six films as our style guide for everything we're doing.

So I guess you don't get to shout "Faster! More intensel" like George has been known to do? Actually I do that all the time! It works for Star Wars! It's one of the things that maybe I've adopted from George, but you need that intensity. It sounds clichéd, because as fans we all know he says that, but I can tell you, there's really something to it!

How important is continuity versus storytelling? We're very aware of continuity, we want to maintain it, and so it's very important. Yet when you look at









"I LOVE SO MANY PARTS OF IT. AND YET **BECAUSE OF** THE EXPERIENCE. AND WORKING WITH GEORGE, I'M A BETTER **DIRECTOR NOW THAN I WAS."** 

-DAVE FILONI

this movie is very much like that. I love so many parts of it, and yet because of the experience, and working with George, I'm a better director now than I was.

I would do things differently now, of course. He'll tell me "Well, David, you can't change everything." I'll say "Wait a minutel" because, of course, he's known for making changes!

You've mentioned George has been very hands-on with the production: what's the most important or surprising thing that you've learned from him? I think it's really editing. Nathan Tucker, my editor, would really attest to that fact. We work very hard on the footage and George comes in and looks at it with us. He's really amazing, how he can get sequences and move them around to really push the tension and dynamics of what's going on in the story. I've had to be a real student of that in the last few years, and that's probably one of the most important things I've really tried to grasp.

What was it like hearing the fan reaction to The Clone Wars trailer at Celebration N? That was pretty amazing, I have to say. Luckily, there were some of the crew from The Clone Wars in the audience: I think that was really uplifting because we work in secrecy a lot, up on the Ranch, and we're not able to get a reaction from people. that aren't working on it. To finally get some kind of reaction from the fans was great for everybody. We went back to the Ranch doubly energized to really do this, do it well, and do it for the people that care about the movies.

Was there a sense of pressure that you had to live up to huge expectations? I wasn't on this side, I'm sure I'd be the fan gut there saying "Well, this better be good!" You know,

we're all trying to live up to that. That's our focus:

Given the fact that audiences and fans in particular know the characters really well, what sort of challenges were there in getting them exactly right? It was very difficult early on when we were designing the characters. It was a real trick to get them, especially Anakin and Obi-Wan, to look right. They went through a lot of interpretations. We had a lot of opinions from the crew because people love and know these characters. In particular, Anakin was very difficult to nail down. Instead of going for a dead-on actor likeness we'd just go for, "Well, what makes someone a Skywalker?" and look at that. That's what really got us over the hump for Anakin.

Anakin is obviously an established character, but you get to introduce an all-new character. What can you tell us about his new Padawan Ahsoka? Ahsoka really stands between Anakin and Obi-Wan. If you look at Obi-Wan, he's the Jedi who believes in the Old Republic, and Anakin's leaning towards a new order. Then you have this young girl who's in between. She's really trying to figure out what is going on and deal with decisions she has to make. She was trained as a peacekeeper, [but] now she's forced into being a soldier, like all the Jedi. How do these young Padawans react to that? It's one of the interesting stories that we get to tell. Anakin is so adept at what he's doing, as is Obi-Wan, so she's a great character to have. We took a lot of notes from Carrie Fisher's performance as Princess Leia and how she reacted to very strong characters like Luke Skywalker and Han Solo. We try to get a bit of that into this young girl. That's a big inspiration.

The movie also features Asajj Ventress. Whose decision was it to use Expanded Universe characters and is this something that we might see more of?

I think it's always interesting to see which Expanded Universe characters turn up in a Star Wars movie or the Star Wars TV show, like when Aayla Secura turned up in Attack of the Clones-that was a big deal. Asajj Ventress was a natural because of her role in the previous Clone Wars [animated microseries). She was somebody that we all thought we could use and develop. How does she fit into the saga, with Dooku and the Sith?

As far as other characters, we're always looking at it. In truth, there's so many characters in the films that we didn't really get to see a lot, like Kit Fisto and Plo Koon. You could go around the [Jedi] Council's chairs, and have 12 episodes right there.

You've compared The Clone Wars to the Star Wars Tales comic books.

Well, the Star Wars Tales are great. You can pick them up again and again. Killian Plunkett did the story about C-3PO and Darth Vader on Cloud City. You see inside C-3PO's head and he has these reflective moments It's great, because Killian's now working on the show. Those are all great stories and we're doing similar

things, like looking at the clones. You can do so many different stories just about the clones to try and get into the heads of these guys. What kind of soldiers were they? How individual were they? There are just a ton of questions around them, so we look at those and look at the Jedi Council . We were all so excited the first time we saw a Jedi Council member: who were these guys? Why does that guy look like that? What does their lightsaber look like? It's just exciting to get to explore things like that, if George wants to, and if we find that character interesting.



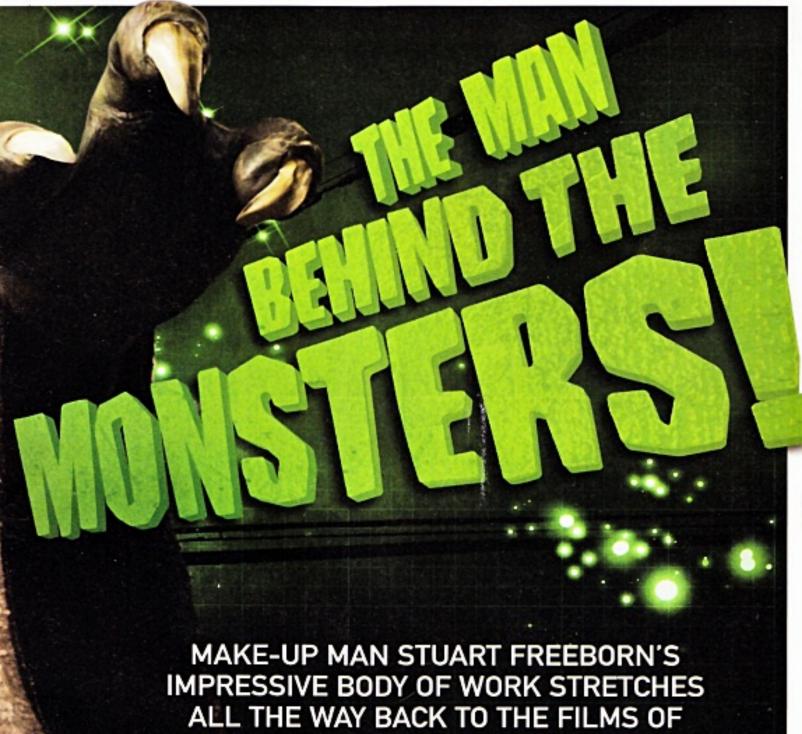
Are there any cool Easter eggs that dedicated fans should look out for in the movie? I'm a fan, and because so many people working on this are fans, there are Easter eggs. throughout this movie and the series that fans will appreciate; things that my mother would not have a clue about, but will be nice little winks to the fans. Someone out there will get a big thrill! That's fun and exciting. •



We know how most of these characters end updoes that create any restrictions on the story? Sometimes there are certain situations that we just have to observe and be aware of. Obviously, in Revenge of the Sith General Grievous and Anakin have, quite plainly, never met each other face to face. You're constantly amazed that what seems like a restriction becomes a really creative outlet, something that's not done the easy way but done the hard way. It's thrilling and exciting.

Special thanks to Dave Filoni, John Singh and Steve Sansweet





CHARLIE CHAPLIN, BUT IT'S HIS DESIGN OF THE DISTINCTIVE STAR WARS CHARACTERS LIKE YODA AND CHEWBACCA THAT INTERESTS INSIDER!

Words: Jonathan Wilkins



make-up man of considerable experience as well as a well-respected innovator, Stuart Freeborn's impressive resume includes work with Alexander Korda, Charlie Chaplin, Peter Sellers, and even the Muppets, as well as creating the stunningly realistic apes for Stanley Kubrick's 2001: A Space Odyssey before he accepted the challenge to work on the original Star Wars. Now enjoying his retirement with his wife Kathleen (a talented make up artist in her own right) the 93-year-old veteran of over 70 films shared some of his personal memories of making the original Star Wars trilogy.

Hailing from Beckenham, South London, Stuart Freeborn had always harbored an interest in the craft of make-up. Practicing on himself, he could often be found on the leafy streets of Beckenham as assorted characters such as an old man, a monster, or even an alarmingly convincing woman! He produced his own set of pictures showing off his

skills and sent them off to various movie studios in England. After much persistence Freeborn was hired by Guy Pearce, the head of make-up at Denham Studios, which lead to an illustrious career on a number of films including making 34-year-old Alec Guinness into Fagin for David Lean's Oliver Twist.

While working on Richard Donner's horror film The Omen, Freeborn was offered a job on something called The Star Wars. "A young man walked into my make-up lab and asked me if I was Stuart Freeborn and introduced himself as George Lucas. He told me that he was preparing this film called The Star Wars and that he had a sequence called the 'cantina scene' that would feature lots of weird aliens. At that time, science fiction films tended to be very clean and didn't have a lived-in quality, so I really wanted to do something a bit different, more real if you like. He had heard that I had made some creatures and he wanted to see them. They were in my attic at home, so I said I'd bring them in the next day. The funny thing was that he seemed

"George [Lucas] was very hands on in terms of what the cantina creatures should look like. It's much easier to work like that."—Stuart Freeborn

Above: Frank Oz comes face-to-lace with Yoda, as Stuart Freeborn (left) and Muppet creator Jim Henson (right) look on.

Below Right: It's Sneggletooth

very young, and for a moment I thought he was just joking. You have to remember that directors were a lot older in those days, so George was rather unusual."

The next day, Freeborn brought some of his work into the studio to present to Lucas, but one creature in particular caught the young director's eye. "He was fascinated by this 'Little Green Man' that I had built for a TV advertisement for Birdseye Peas. It had this head shaped like a pea, odd round insectoid eyes and a small mouth with a tiny little nose and no ears. It didn't have a split [a zippered opening], so the actor wearing it had to just pull it over the head. George really liked this design, but we couldn't use it because Birdseye had already used it and owned the copyright. In the end I changed it a little bit and a version of the creature appears in the film."

Given the sheer scale of ambition, what did Freeborn make of the script? "Well, to be honest, I started reading the script before I accepted the job and I didn't think much of it! I was going to turn it down, but I kept on with it and by the time I got to the end, I really liked it."

Making the movie, Freeborn found himself working closely with Lucas to develop the look for the various otherworldly creatures. "George was very hands on in terms of what the various creatures in the cantina should look like.

"I would make a character in clay and he would say, 'How about we do it like this," and suggest a change. It's much easier to work like that, rather than by using a drawing. You

NAMING SNAGGLETOC

Kathleen Freeborn: "I was working on one of the characters one day when George Lucas put his head around the door and asked what he was called. I looked down at his face and saw his funny looking teeth and said 'Snaggletooth' which George seemed to find funny, so it stuck!"



### FAN RESPONSE

Stuart Freeborn: "It astounds me that. I still get lots of mail from people who have enjoyed the films and like what I did. The postman always seems to have pictures of the little fellow [Yoda] to sign."

have to remember that the creatures are supposed to be three-dimensional so you need to see the creature exactly as it is going to appear on screen. I modelled everything [some based on 2-D concept sketches from the U.S.] and once production was happy with it, the pieces were cast in foam rubber and the mechanics were added to make them move."

One of Freeborn's most popular and enduring characters was Chewbacca but, as he recalls, Han Solo's Wookiee sidekick didn't appear in the early scripts. "George came in to see me one day and said that he wanted to introduce a big, but lovable, character who would appeal to children. He also wanted him to be ferocious and strong if his friends were in trouble. George told me he wanted him to be like a dog, so I modelled a dog-like creature that night and took it in to show him the next day. He looked at it and I could tell he was thinking very carefully. He looked up and said that he thought that perhaps he should be more catlike. The next morning I brought in something that mixed a little bit of cat with the original dog

design. George was



"I envisaged Jabba as having a more pointed face, but when the latex was stretched across the framework, it flattened his face."

-Stuart Freeborn

delighted with the design, he was always very enthusiastic when he saw something he liked, so I made the foam rubber version and got sticking all the hair on!"

Creating Chewbacca threatened to be a time-consuming task, but Freeborn had the benefit of his previous experience to draw upon."I managed to put Chewbacca together fairly quickly. We used some mechanisms from 2001: A Space Odyssey. It speeded up a process that might have taken longer than we had.

"Peter Mayhew was wonderful. He is such a gentle giant, and very easy to work with. He'd use his jaw to operate the face so we had to make the foam pieces as



Kathleen Freeborn: "It's always a good idea to have straws handy for the masked actors to breathe through! It could get very hot on set with the lights shining."

INSIDER 23

thin as possible while maintaining their flexibility. They were always wearing out, and had to be regularly replaced. I had to get members of my team to produce lots of extra pieces, especially for problem areas such as the lips, which seemed to wear out extremely quickly."

Another problem with Chewbacca was the fact that detailed hair work was involved. "You can't just lay hair on latex. I had to mix it with glue and we just about got there. The other consideration was that an authentic color comes through where the hair is thinner."

### BUILDING AN EMPIRE

Following the success of Star Wars. Freeborn found himself a key member of the creature creating team. Soon he was enlisted to work on a very special character for the next movie in the trilogy. The creation of Yoda for The Empire Strikes Back fell to Freeborn after initial illustrations from designers in America. "Things were getting very tight with production due to start very soon. George Lucas came to my workshop one morning and asked if I could have a go at creating a design for this little fellow who was secretly a powerful and wise warrior. The catch was that he needed to see it that afternoon as he was flying back to the States! I had a sculpture of my own head that I had been working on and thought about modifying that. I added the ridges to the head as George had described the character as very wise and I thought they might indicate thought.

"The trouble was, he didn't look alien enough. I was wondering what I could do to make him look alien, but without losing his character and charm, and then I had a flash of inspiration and added the ears. When George came back that afternoon, I had covered the sculpt under a large wet rag. He asked to see the piece and I took the rag off and covered my eyes, convinced that he would hate it! He looked at it very carefully and, as he did with Chewbacca, said 'Yes! That's it' and that's how Yoda was born."

Yoda's distinctive features weren't entirely modelled on Freeborn's own, though. There was another very important influence in the mix. "I also gave him Einstein's eyes to really drive home the sense of intelligence. I wanted to give him a little moustache, but it didn't seem right somehow. In the end I compromised by giving him the shape of a moustache on his bottom lip. It's very subtle, but it's there."



"We made Luke's hand from hardened resin, the two inner parts painted red to give a realistic flesh color. You always have to be prepared to make odd little things like that on films!"-Stuart Freeborn

Freeborn's work wasn't restricted to masks and body casts though. For The Empire Strikes Back he came up with a crucial appendage of certain Jedi Knight. "We made Luke's hand from hardened resin holding the handle of his sword [lightsaber] that contained a cable release. The two inner parts were painted red to give a realistic flesh color. You always have to be prepared to make odd little things like that on films!"



# WORKING WITH THE CAST

Kathleen Freeborn: "The cast was truly wonderful to work with. Our son. Graham, was the make-up artist for Sir Alec Guinness and Mark Hamill and did the make-up on the bully in the cantina who picks a fight with Luke Skywalker. Stuart had worked with Sir Alec on Oliver Twist years before and he was charming and very polite. Mark Hamill was young, but so keen to learn how everything worked. Carrie Fisher was so

sweet and fun. We could hear her coming down the corridor, singing and laughing with everybody she met! I have a particular affection for the little people who played the Ewoks. They were so excited to be

working on the film and really embodied those little characters.



### JABBA MEETS JEDI!

It was during the pre-production of Return of the Jedi that Freeborn faced his greatest challenge. Jabba the Hutt was to be the largest and most complex creature he had ever created, but Freeborn's original intention was for a slightly sharper featured character. "I envisaged him having a more pointed face, but when the latex was stretched across the framework it flattened his face!"

Creating such a large character as Jabba also presented another problem. "We made the character's hand articulate so that he could pop a toad in his mouth. I made two throats, and one had water in it. So the hand was especially put together so Jabba could take the toad and put it down this throat. Well, the scene was rehearsed and it was all going very well. Just as the director was about to call action, he suddenly decided to place the bowl on the other side! It shows that no matter how ready you think you might be, something can always go wrong."

Given the technical aspects involved, did anything else go wrong during the filming of the first three Star Wars films? "I can't recall which one it was, but I did become rather poorly at one stage. I'd been using so much foam and chemicals that I collapsed and had to take a few days off. Luckily I had a very good team who carried on the work while I recovered."

The diversity of the characters required certainly made the Star Wars films a challenge, but the toughest to realize proved to be the larger creatures. "The ice creature [wampa] was very hard to put together. We made two versions in the end. There's one with tusks that you see for a split second that we spent weeks working on!"

Ultimately, it's for the creation of the ever popular Yoda that Freeborn will be best remembered, and while he has yet to get around to watching the prequels, he is delighted at the longevity of the character. "It's astonishing to see that there is an animated Yoda now, and I'm surprised and delighted to see that he's made it

onto a stamp! Not bad, eh?"

Special thanks to Tom Spina, Tim Lawes at Propstore and Stuart and Kathleen Freeborn for their time, effort and enthusiasm.



### DATABANK

General Grievous was a brilliant strategist unhindered by compassion or scruples. A twisted melding of flesh and metal, General Grievous' body was a deadly weapon. Inside the hardened carapace beat the heart of a remorseless killer. A pressurized gut-sack held his vital organs, while his skull-like mask contained his living eyes and brain. Grievous hunted Jedi for sport and kept his victims' lightsabers as trophies. His unorthodox mechanical enhancements gave him an edge in close-quarter combat. Each of his six-fingered arms could split in two, resulting in four limbs, each armed with a lightsaber. Grievous could spin these arms in a storm of deadly lacerating light that few could withstand.

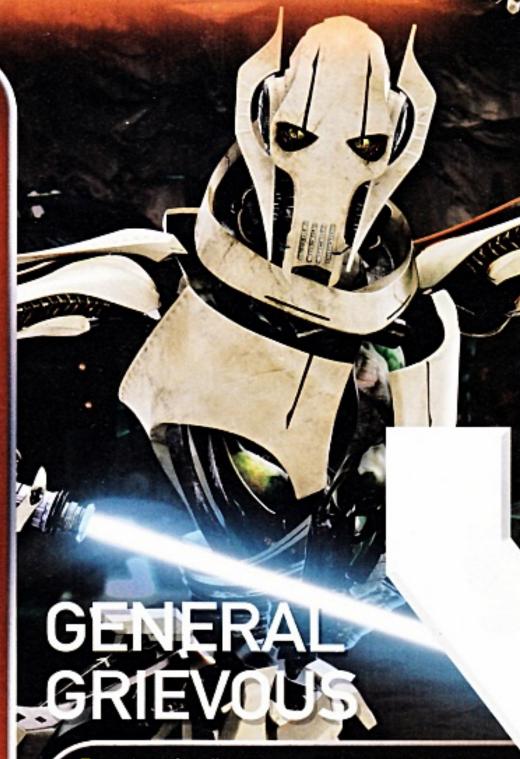
### PROFILE

HOMEWORLD: KALEE
SPECIES: KALEESH
GENDER: MALE
HEIGHT: 2.16 METERS (at full height)
WEAPONS: LIGHTSABERS.
BLASTER PISTOL. ELECTROSTAFF
VEHICLE: WHEEL BIKE, STARFIGHTER
AFFILIATION: CIS

### SKILLS

Ruthless and driven by a strong sense of his own need to survive, Grievous is vicious and unforgiving in combat, doing anything to win. His cyborg enhancements give him an edge, but his organics prove vulnerable.

STRENGTH	90
SPEED	90
JEDI POWER	30
LEADERSHIP	60
MOBILITY	70
LOYALTY	40
SPECIAL ABILITY	60
BONUS SKILL	60



t was the one face-off that Star Wars: Episode III Revenge of the Sith did not offer us. We've seen the mini-Jedi Master take on Count Dooku in Attack of the Clones, and then face the Emperor himself in Episode III. How would the mean, green fighting machine have fared up against the cyborg from Kalee?

Both have significant advantages. Yoda is smart, skilful and mobile in combat. Grievous takes any advantage offered, using his cyborg enhancements to dominate his opponent. Could Yoda's diminutive stature allow him to confound Grievous in a similar fashion to how he tackled Count Dooku?



### DATABANK

Yoda, an ancient and revered Jedi Master, lived his final years hiding on the swamp planet of Dagobah. However, at 900-years-old, Yoda had trained Jedi for eight centuries, and in his prime he was very powerful in the Force, and skilled with a lightsaber. Yoda had been a respected senior member of the Jedi Council and he was one of the few to survive the Sith resurgence. When Darth Sidious enacted Order 66, Yoda felt the sudden loss of life across the galaxy through the Force. Yoda leapt into action, escaping an attempt on his life on Kashyyyk and eventually faced Emperor Palpatine himself. For one so small, the venerable Jedi packed quite a punch when it counted.

### **PROFILE**

HOMEWORLD: UNKNOWN
SPECIES: UNKNOWN
GENDER: MALE
HEIGHT: 0.66 METERS
WEAPONS: LIGHTSABER
AFFILIATION: JEDI

### SKILLS

A very intelligent strategist, Yoda could draw on the Force and his formidable skill with a lightsaber. Small he may have been, but this often led his enemies to underestimate him, and they suffered the consequences of such mistakes.

STRENGTH
SPEED
JEDI POWER
LEADERSHIP
MOBILITY
LOYALTY
SPECIAL ABILITY
BONUS SKILL

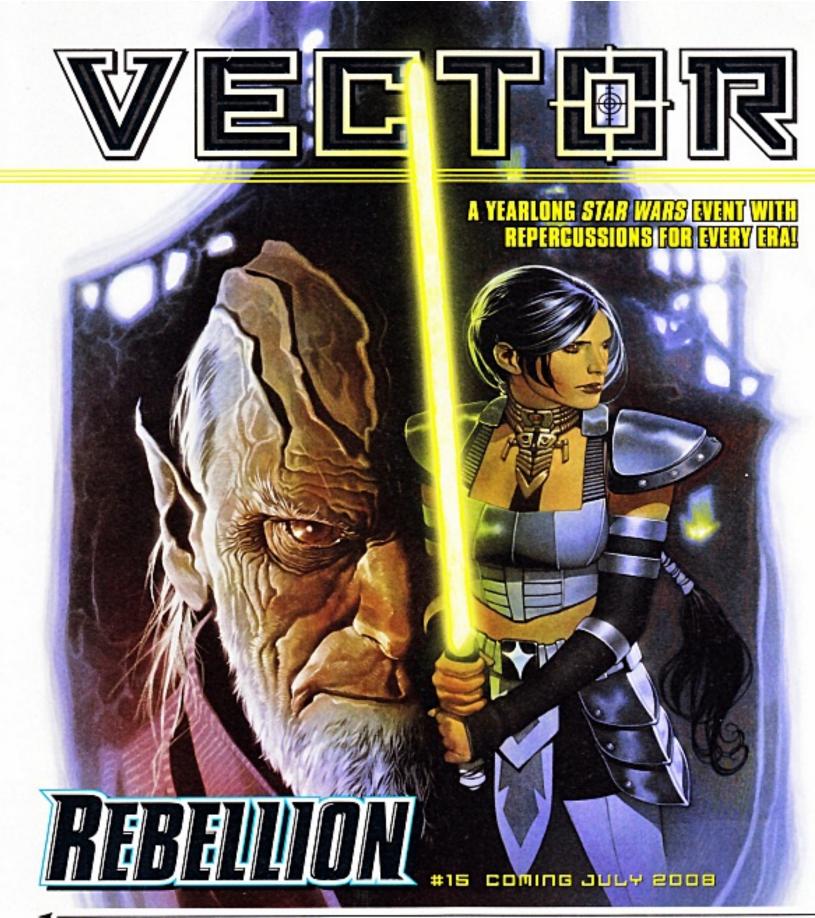
# MASTER YODA

Might Grievous' whirling lightsabers prove too accurate for the Jedi Master to tackle?

In intelligence, the pair are quite evenly matched, but Grievous has the cunning of one turned to evil, while Yoda fights only because he has to. Could this be a fatal weakness in the Jedi? Is he not motivated enough to win?

Whichever way it goes down, this would be a colorful conflict to observe: the whirling green dervish facing off against the gleaming silver-limbed alien-droid.

WHO TRIUMPHS? Turn to page 79 now for the answer!





Beginning with Star Wars: Knights of the Old Republic #25, Vector will stretch over forty-one centuries of Star Wars history—from the time of the Knights of the Old Republic, through the unexplored Dark Times between Episode III and Episode IV, into the "Classic Era" of the Rebellion, and all the way to the "future" of Legacy.





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MULTI AWARD-WINNING NICK DUDMAN'S CAREER
IN MAKE-UP STARTED WHEN STUART FREEDOMIS
HIRED HIM FOR THE EMPIRE STRIKES BACK. THE
BIGGEST CONTRIBUTION. THOURN OF THIS YEAR
CREATURE-FEST THAT WAS RETURN WILKIN
CELEBRATING ITS 25TH ANNIVENATION WILKIN



What got you interested in make-up?
Originally I did make-up for school plays. I was always curious watching movies with characters that weren't human or only half-human. Characters like the Wolfman or Frankenstein's monster made me curious as to how it was done. I taught myself those basic amateur tricks, and photographed them. That was before I went to college. I did make-up and effects-type stuff on a very basic level at college. When I graduated, I was lucky enough to meet up with Stuart Freeborn, who hired me. I fell into it. I thought it was hobby. I never thought about it as a career until I met Stuart.

Were you a big fan of his work? Absolutely. I went to see Star Wars when it came out and I just wanted to know everything about the guy who'd done that stuff and how he had done it. I found out about other movies he'd made in the past, like 2001. I must admit, until I met him it never really dawned on me for some inexplicable reason that anyone really did this as a career. He galvanized me in many ways. I think that the cantina scene from the first Star Wars was the thing. Chewbacca was fantastic, but the cantina scene with all the creatures that Rick Baker had done in the background and Stuart's in the foreground was wonderful.



### You served your apprenticeship on The Empire Strikes Back. Was it daunting to work on such a big movie?

It was terrifying. I had an invitation from Stuart to go up to Elstree where they were shooting The Empire Strikes Back. I went along with my photos, the stuff I'd got from school and college. I was shown into his office where he was working on Yoda. I looked at all this stuff: I mean, I couldn't fathom how on Earth he'd done it. I was very lucky, as he offered me a job on the spot, and asked if I'd be able to start the next day. It was terrifying. I was very fortunate because it was a small team. Nick Maley and Bob Keen and the rest of the team were lovely, very easy to work with. Stuart really wanted me to assist him in finishing the Yoda puppet, so I built early control systems for the Yoda puppet with him, with no real idea what I was doing. I was doing what I was told, but it was a wonderful learning curve just sitting there watching this guy work.

Was there a sense of pressure, because Yoda was such a big character in the movie? I think initially there wasn't, but certainly I very much became aware of the pressure to get it right. We had a back-up Yoda that Nick Maley had put together that didn't have the subtleties of Stuart's, and that was at least going to be ready in an emergency. Stuart's Yoda was literally down to the wire with myself, Stuart, Bob, and the team being up all night, frantically trying to get it together. Trouble being, we didn't know what we were doing because nobody had ever done it before quite that way. It was a real race against time, and quite scary when we first took our finished work to the set.

### So was Yoda your favorite character to work on?

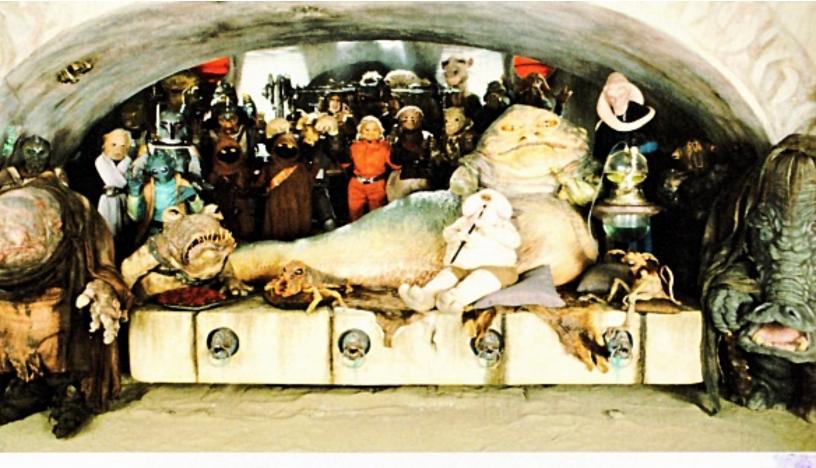
I think Yoda was the one I felt was magical, because it was the first time I went to rushes, and saw the dailies of something that I'd helped to do, however minimally, actually functioning on film. It's something, of course, that nowadays is rare because with digital you don't go to rushes and see this wonderful thing suddenly there. Back then, you shot the stuff and you went the next day and you sat in the theatre and you watched it. You knew instantly whether it had worked or not. I do remember that feeling of, "It's a character and it works."

### Was there anything you worked on for the movies that didn't quite work?

On Empire I do remember helping construct the wampa. That was always a nightmare because it was made with sheepskins and weighed a ton. I do remember problems with that because they'd already shot it in "STUART
FREEBORN
OFFERED ME
A JOB ON THE
SPOT, AND
ASKED IF
I'D BE ABLE
TO START THE
NEXT DAY!"







can make up your own rules; the minute you get near a humanoid character, you're forced into behaving and following the rules that people expect. If a character has dialogue, he needs to lip-synch. You can't claim, "Oh, I'm sorry, this alien doesn't lip-synch because on his planet they don't." Nobody's going to buy that, and so it does become much harder. It's a real challenge to identify what works and what doesn't. In the past, lip-synching was the responsibility of the puppeteer. That works very well to a degree. If it's something you can't get a puppeteer inside of, and it's mechanical, in the past you'd have millions of people pulling cables or running the camera at different speeds, like they did with Little Shop of Horrors. Nowadays, if you were going to do a practical creature that behaved like that, you would use a computer to run a voice program. We've done a lot of stuff where you take dialogue files and you put them in the computer and you can actually program the puppet to lip-synch to that file. That works fantastically because it will always do the dialogue perfectly. We never had anything like that in the past, it was people pulling on bits of string!

When you went back on the Star Wars set to work on The Phantom Menace was it noticeable how things had changed? Oh yes, it was 15 years or more later, wasn't it? Yes, the way in which the movie was being made was completely different. It was great fun to do because we got to do loads of alien heads which were ones that I'd known, so there was a great nostalgic feeling. That was great fun. Going to the Ranch and trawling through the Archives, that was great.

Having somebody like George in charge is great because it's one person. There's no committee, no people in suits having arguments over what you can or can't do or what something should look like. You just go and ask one bloke and he gives you a straightforward answer. You know where you are, and that's great. Obviously things had changed a lot on The Phantom Menace. If you just read the script you'd go, "How are we going to do that?" You knew perfectly well it was all going to be CG, because that film, especially, was a showcase for technology they were developing. That was interesting, because I was able once again to talk to the ILM people, like Jeff Olson and John Knoll, and actually get a pretty good insight as to where the technology actually was going. So it was a very interesting movie to work on and certainly set people like me up for knowing how to work on that kind of film because of the whole way of shooting it, with blue sets everywhere and people jumping over blue boxes... You never quite knew where you were. It was very different. 4

PROSTHETIC
MAKE-UP
I EVER DID
WAS BIB
FORTUNA."

"THE FIRST

# SCIENCEOF

# THE SEARCH FOR ALIEN LIFE

STAR WARS IS FULL OF ALIENS—SO WHERE ARE THEY?

rom the harsh environment of Hoth to the lush ecosystem of Naboo, the worlds of Star Wars with their diverse wildlife have been some of the greatest stars of the movies. Alien life forms have been a staple of science fiction since the days of H. G. Wells, but is science any closer to finding any life out there in the real universe?

Around 1900 the newspaper mogul William Randolph Hearst allegedly asked an astronomer to telegram him 1,000 words on whether or not there was life on Mars. The astronomer reportedly replied "nobody knows," written 500 times.

Things have indeed moved on and, now that we have seen Mars up close, and directly sampled its surface, the jury on Martians is actually still out. What we do know is that when life started arising on the young Earth, more than 3.5 billion years ago, Mars and Earth had very similar environments. We do not know whether or not life got started on Mars but, if it did, there is a slim chance that it is still around in the form of hardy microbes, sheltering underground from the harsh conditions on the Martian surface. If evidence of past or current life on Mars is ever found, the implications will be staggering. It will mean that, in our 'average' solar system, life started not once, but twice. Some astronomers would view this as evidence that life essentially springs

rom the harsh environment of Hoth to the lush other view, that the origins of life require so many chance events that life worlds of Star Wars with itself is rare, remains equally valid.

Life as we know it requires planets to live on and, since the mid-1990s astronomers for the first time have been finding planets orbiting other stars. It is starting to look like planetary. systems-are common in the universe something we were not sure about just 20 years ago. If this is the case, then the sheer number of stars out there gives us plenty of rolls of the dice to give chances of life starting in the universe. In our galaxy alone there are more than 200 thousand million stars, and there could be as many as 500 thousand million galaxies! Even if life only starts one in a million times, we would have a universe teeming with life. But would any of it look like a bantha, a tauntaun or rancor? The answer lies with evolution on Earth; for most of life's existence here, it was in the form of humble microbes. It was only around 580 million years ago that a rapid diversification occurred, leading to an explosion in the complexity of life, resulting in the millions of ies on Earth today. If life er worlds has managed to move en the virtually any kind probably happened som So could mynocks, dev acklays, and varactyls be out there? Almost certainly.



WHERE REAL WORLD SCIENCE AND TECHNOLOGY MEETS STAR WARS FANTASY 4 WORDS: DAVID HAWKSETT

BUT HE'S NO 2-1B, THAT'S FOR SURE!

he Da Vinci robot surgeon chalked up another successful operation in February 2008 when it was used to remove a prostate gland at a Canadian hospital. The growing use of the robot in operations means that a surgeon's hands need to actually enter a patient less and less, so

surgery as a whole is gradually becoming less invasive and traumatic to the body.

Those already scared of going to the hospital need not worry even more - the Da Vinci system still requires a real surgeon to operate it!

evealed their new paper-thin material that acts as the darkest ated. Absorbing some 99.955 cent of all light that hits it, it is described as 'blacker than black' arbon nanotubes. This super absorber could one day be used for version but, if a satellite or other raft were coated with this



Without being as glamourous as using the Force, a big step towards mind control was announced in January 2008. The EPOC neuroheadset by Emotiv Systems is on its way! Due to go on sale later in 2008, the headset can detect human emotions such as anger and expressions. By reading the brain's electrical signals, the new gadget should allow game developers to create ways of using thoughts alone to control the next generation of video games.

# IT'S HARDLY STAR WARS, B "S A STA

t could hardly be called a space battle, but the U.S. controversially flexed its military muscles in space recently when, on 20 February 2008, it took out one of its own satellites in orbit around the Earth. A single SM-3 tactical missile from the USS Lake Erie was fired at the spy satellite USA-193 and successfully intercepted the satellite, which was travelling at 17,000 mph. The destruction of the satellite was criticised by some as an excuse to test ballistic missile defense systems. The official reason was that the out-of-control satellite was in danger of landing partially intact and contaminating anyone nearby with hydrazine fuel.

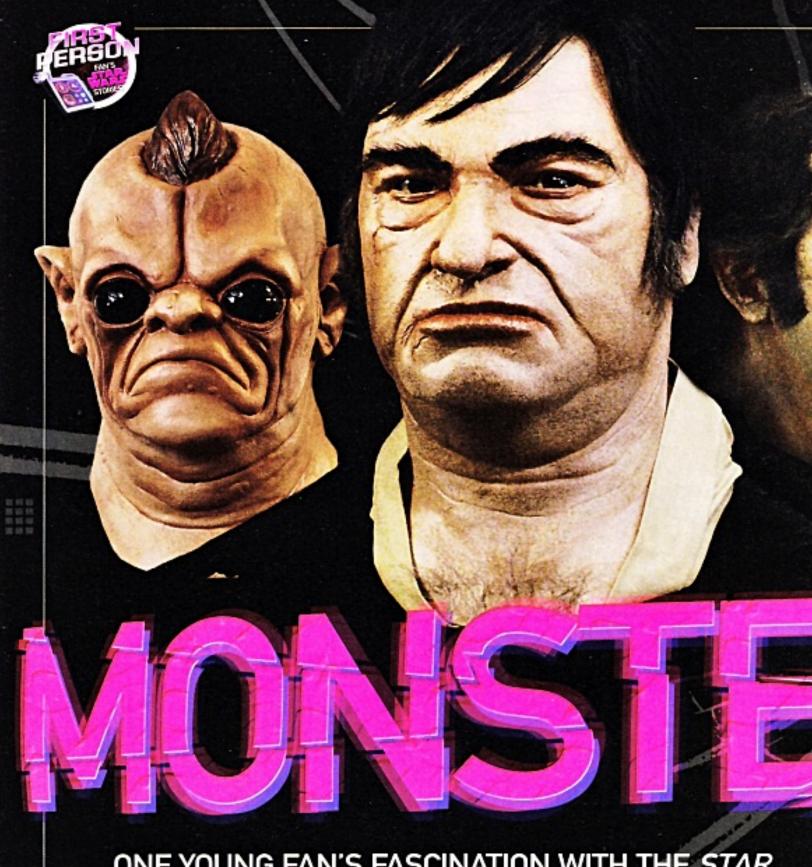


## TROLLING THE WEATHER

he presence of all those lifeforms and all that technology on the capital planet of Coruscant means its climate has to be controlled to keep it hospitable to life.

On Coruscant giant orbital mirrors can regulate the amount of heat and light the planet gets. On Earth, much more modest techniques, such as cloud seeding, can be used to influence local weather. In

January 2008 Chinese officials said they would use this method to ensure clear weather in Beijing for the Olympics by seeding the clouds and encouraging them to drop their rain before reaching the city.



ONE YOUNG FAN'S FASCINATION WITH THE STAR WARS CANTINA—AND THE CREATURES WITHIN—LED TO A LIFETIME OBSESSION AND A CAREER....

Words: Tom Spina

like monsters. Movies about aliens, werewolves, and all manner of creatures.....

I like them all. One of the few things I like more than watching monsters is making them. Star Wars, and the cantina scene in particular, has had a lot to do with that.

I believe I was the perfect age when I first saw Star Wars on the big screen. The film had a tremendous impact on my five-year-old brain, and inspired many hours of creativity and play; hours filled with a mix of Kenner toys, Play Doh and the creation of masks, puppets, and props.

Yet, as young as I was, I never got completely taken by the fantasy of the film. Sure, I could wield a broomstick like a lightsaber as well as the next kid, but when I left the theater after seeing Star Wars, my friends all walked around wanting to be Luke Skywalker or Darth Vader. Not me. I wanted to be Stuart Freeborn or Rick Baker!

## MONSTER PASSION

Of course, I had no idea who these people were at the time. While the story of the film inspired my friends, it was the *making* of the film that inspired me. Young as I was, I knew someone had made all those cantina monsters. What's more, I knew that was just the sort of thing I wanted to do.

At five years old, I didn't yet have access to professional materials, so my creations were usually crafted from paper shopping bags, markers, my father's stapler and masking tape. Years later, I worked my way up to clay and

plaster. I learned how to create latex masks from books by Tom Savini and Dick Smith. Some of the first pieces I did were cantina aliens, as that scene remained a huge inspiration to me.

Today, I operate my own business (www.TomSpinaDesigns.com) offering custom sculptures for clients of all kinds. I also pour energy into designing unique displays for movie prop and wardrobe collectors and restoring original movie masks and puppets. At any given time, I might be creating trade show pieces for companies, crafting a display for the original Snaggletooth costume, restoring an original Ugnaught from The Empire Strikes Back, or working with Richard Riley to fabricate something special to help a collector create their dream home theater. This is what I do now, and I love every minute of it.

My passion for monsters and behind-thescenes tidbits about the cantina has driven me to collect toys, props and masks, but more importantly, it's led me around the country and across the Atlantic to meet other fans and collectors, talk with Star Wars crewmembers, and has sparked some amazing friendships.

Several of those friends invited my wife Terri and I to England to visit Stuart and Kay Freeborn. We met at the Freeborns' home and went to a small curry house down the road. For hours, we ate while discussing their 50 years in the movie make-up field. Terri, whose interest is cosmetology, got on great with Kay. Stuart entertained us with all manner of stories,

"My friends all wanted to be Luke Skywalker or Darth Vader. Not me. I wanted to be Stuart Freeborn or Rick Baker!"

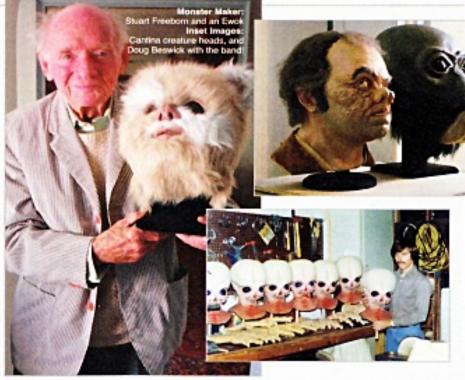
## MONSTER MASH

discussing the man-apes from 2001: A Space Odyssey, his start in the business, and even one story about doing a special "body make-up" for Jayne Mansfield, which led Kay to roll her eyes and say, "Oh, it's difficult being Stuart Freeborn!" At one point in the evening, the Freeborns took a look at some photos of my work, and upon seeing my cantina masks, Stuart looked up and said, "If they call me to do another Star Wars, I'm sending them to you!" That compliment was deeply touching to me! It was well after midnight when we departed, and the then-90-year-old Stuart was still going strong.

## MONSTER MAKERS

As many fans know, the cantina sequence was filmed in two parts: the original shoot in the U.K. with the Freeborn crew's creatures, and a smaller U.S. shoot featuring monsters by a team headed by Rick Baker. Doug Beswick was on that team, and is best remembered for not only playing a cantina band member in the film, but creating the band as well. His elegant alien sculptures would capture the imagination of millions. Think of the cantina, and you see the band in your mind's eye (and hear John Williams' alien jazz in your mind's ear!). I've had the good fortune of getting to know Doug and discussing his work on films such as Star Wars. The Empire Strikes Back, Aliens, An American Werewolf in London, and The Terminator.

Doug remembers working on the cantina monsters fondly: "Everybody pretty much did their own characters. That was the fun of it. It's something you don't get to do much nowadays; everything is more department oriented. We got to take it all the way through," he added. "Maybe that's what's so nice about the original? It wasn't that complicated." He continues to create special effects for film and television today.



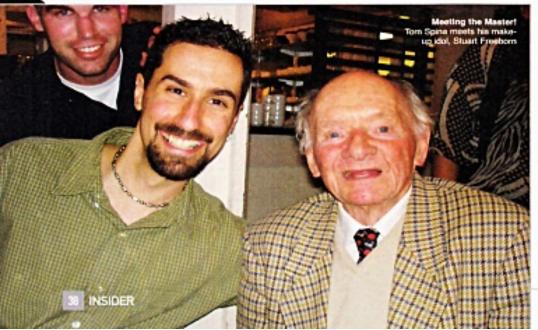
"My passion for monsters has led me to meet other fans and collectors, talk with Star Wars crewmembers, and sparked some amazing friendships."

Another person I've gotten to know quite well is enthusiastic prop collector and historian Bob Burns. Bob's an old friend of Rick Baker and many of the special effects guys who worked on Star Wars. "He [Baker] mentioned some 'cantina', but not having seen the film, I didn't even know what the cantina was!" Bob recalled how Baker used several masks originally created for Burns' 1974 Halloween Show in the cantina sequence, "When I saw my heads in there, I thought, 'Oh man, this is so cool!" Today, the scene "brings back great, great memories for me."

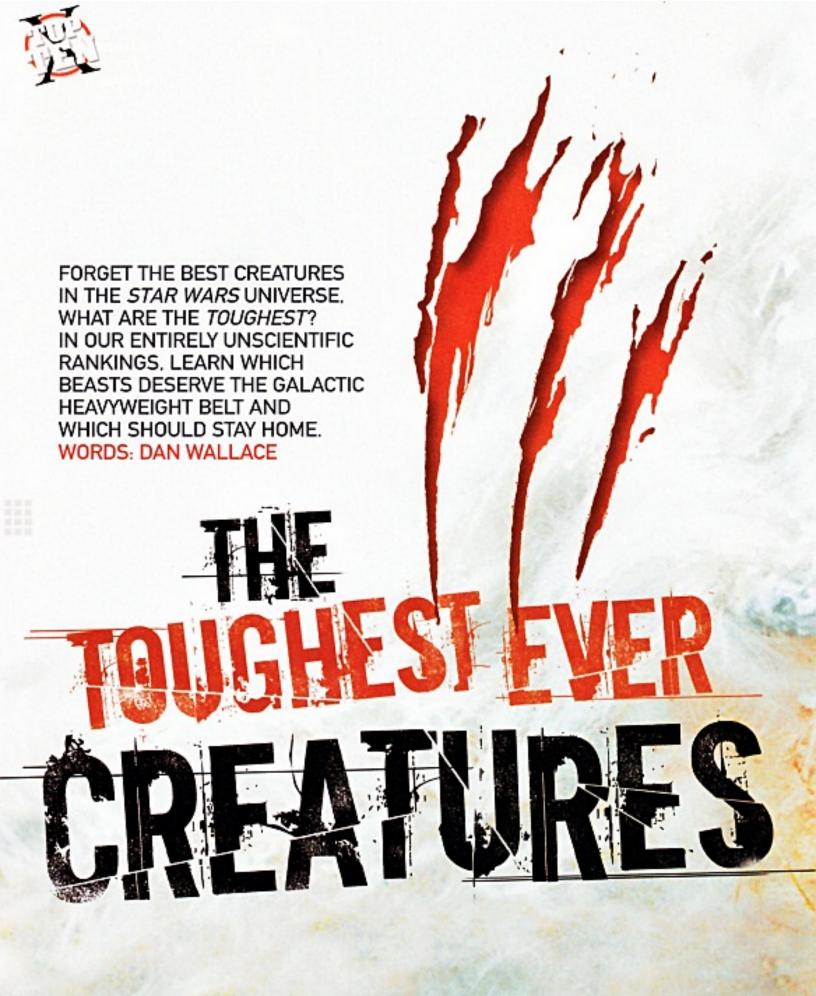
Even for those who worked on the film, the impact is undeniable. Says Doug Beswick, "Even the 20th Century Fox logo and fanfare says Star Wars to me. The first thing that comes to mind when that comes up is Star Wars. For some reason, no other movie registers."

This is the sort of memory that brings so many people together. At Celebration III and IV, I was a part of the Original Props and Wardrobe collector panels with my good friends Brandon Alinger, Gus Lopez, Dave Abberley, and Greg Hanson. In the audience were hundreds of other fans like us who shared this passion for Star Wars, monsters, and film props. For me, meeting those collectors was, by far, the highlight of those conventions. Over the years, these film creatures have given me the opportunity to bring my work and hobbies together in a way that makes life really special. They've helped me find kindred spirits all over the world, who I might never have known otherwise. They've even allowed me to "talk shop" with the artists who inspired me to become a sculptor.

You know what? I don't just like monsters, I love 'em! •













Hands down, the space slug is the biggest and strongest creature on this list. So why didn't it rank higher? Because it can barely move. Han, Leia, and Chewie park in its mouth, walk in its throat, and shoot its tongue, and still get away scot-free.

The slug's sluggishness shouldn't come as a surprise in light of its bulk and its home in cold vacuum. Space slugs are beings based on stony silicon instead of organic carbon, and reproduce by splitting themselves in two. They prefer to dwell in asteroid fields, pushing themselves off from one rock and drifting through zero-G to reach the next. By burrowing into asteroids, space slugs can leech nutrients from the surrounding ore. The beasts also eat bat-like mynocks (which survive as parasites inside larger slug specimens) and are known to attack passing starships.

The comic Knights of the Old Republic — set 4,000 years before the Star Wars movies — recently revealed the secret history of space slugs and also dubbed them "exogorths." Ambitious weapons merchants during the Knights era decided that animals capable of biting through durasteel and dividing by fission were essentially weapons of mass destruction. After genetically tweaking exogorths to increase their growth rate, they fitted the worms with hyperdrive engines and shipped them to galactic power players as potential shipyard-wreckers.

The space slug used during Empire filming wasn't nearly so threatening. The moment when it rises from its hole to snap at the fleeing Millennium Falcon was achieved with the humblest visual effect: hand puppetry.



Banthas aren't much tougher than tauntauns, but judge your enemies by the company they keep. Because banthas and Tusken Raiders almost always travel together (in single file, of course, to hide their numbers), you definitely want to steer clear unless you want to find yourself on the wrong end of a Sand Person's gaffi stick.

Wooly herd animals, banthas are found all over the galaxy but most commonly on Tatooine. There, they roam the desert wastes in herds (you can spot a herd in the new footage added to the Special Edition of Return of the Jedi). Both males and females sport curling, segmented horns, and the long tongues of banthas are used to probe for groundwater or edible tubers beneath the sand.

In the realm of in-universe pop culture, banthas have left a big footprint. A bedtime story, "The Little Lost Bantha Cub," is referenced in the Jedi Academy novels, and a stuffed bantha toy is carried by Chewbacca's son Lumpy in the infamous Star Wars Holiday Special. According to old roleplaying sourcebooks, the Dim-U cult on Tatooine reveres the bantha as an object of religious worship.

During the filming of Star Wars: A New Hope the banthal was portrayed by Mardji, a trained elephant from a California animal park. The filmmakers had only enough money to dress up a single elephant; the scene where Luke spots two banthas through his macrobinoculars was a trick of optical compositing.

## ACKLAY, REEK, AND NEXU

We couldn't decide how to evaluate these Attack of the Clones monsters on their own, so we lumped them all into a single entry. Their debut in the Geonosis arena linked the three in the minds of fans, and they exhibit a certain rock-paper-scissors balance of strengths and weaknesses: the reek can crush the nexu, the nexu can gut the acklay, and the acklay can spear the reek.

The acklay is arguably the most memorable, sporting all the most unpleasant qualities of a lobster, a scorpion, and a crocodile. Native to the planet Vendaxa, the acklay has spawned variant species across the galaxy including water-breathing mutants in Geonosis' shallow seas. A scene in which Obi-Wan

threatens the monster with a spear is an intentional tribute to a similar exchange with a giant crab in Ray Harryhausen's Mysterious Island.

The reek is a big Star Wars bull, right down to the ring in its nose and the way it paws the earth before charging. Found on Ylesia, the Codian Moon, and elsewhere, the reek possesses a brown leathery hide that turns red when the animal is fed a meat-heavy diet. Although Anakin calmed the arena reek and even used it as a ride, the beast proved no match for a single shot from Jango ett's blaster pistol.

Vicious but fragile, the nexu is a tiger-like jungle predator with a face only its mother could love.

Found mostly in the dense forests of Cholganna, nexus are often the target of big-game hunters who kill them for sport or capture them for sale on the galactic black market as watch-beasts. The nexu in

Attack of the Clones gave evidence of the species' delicate bone structure when it injured itself after falling from a pillar and fell down dead when broadsided by the reek.





## DIANOGAS

The dianoga ranks high on the toughness scale, and not just because it very nearly prevented the return of the Jedi by proving that Luke Skywalker can't breathe underwater. Cribbed from nightmares, its hideous appearance includes a rubbery, squishy body, squeezy octopus-tentacles, and a baleful eye that pops above the water like the periscope of a German U-boat.

Seen only in partial view during Star Wars: A New Hope, the dianoga's true appearance remained a mystery at first. An early Kenner toy molded it in green plastic with a fat torso and two stubby "wings." Later artwork canonized the creature as a gelatinous cephalopod with a central, tooth-lined mouth and seven ropy arms.

Originating on the marshy planet Vodran, dianogas spread across the galaxy in their microscopic larval forms

by hitching rides in the waste systems of star liners and cargo ships. Although not inherently dangerous, dianogas attack when threatened or starving, and are difficult to spot since their bodies change color to match the hue of their last meal (and even become transparent if it's been a long time between feedings). It's a safe bet that the stormtroopers aboard the Death Star had no desire to venture into the sewage chambers to root out the lurking "garbage squids."

One little-noticed bit of irony - when Luke destroys the Death Star at the end of the film. he also kills the dianoga. How's that for karmic payback?





## WAMPAS

Combine face-slashing claws, bone-munching fangs, and the appearance and mystique of the Abominable Snowman and you have the fearsome wampa.

In the wampa's first appearance it pops up from nowhere to K.O. Luke Skywalker and deliver a death blow to his tauntaun. Behind the scenes, however, the beast seemed far less menacing. For this sequence its head was a small hand puppet capable only of opening and closing its mouth, while its arm was a furry prop attached to a pole. Attempts to build a full-size wampa costume caused so many headaches - actor Des Webb, his height augmented by the costume's built-in stilts, kept falling over - that Empire director Irvin Kirschner scrapped a planned segment of a horde of the beasts erupting into Echo Base. It wasn't until the 1997 Special Edition that all of the wampa's body appeared on-screen at the same time, in new scenes with a suit built and worn by ILM employee Howie Weed.

Warnpas are popular video-game villains, appearing in Super Empire Strikes Back and Star Wars Trilogy Arcade. Games such as Shadows of the Empire and Mysteries of the 5ith didn't feel the need to confine such a fun enemy to Hoth, plopping down (re-colored) wampas in rocky and marshy settings and giving rise to the in-universe variants known as cliff wampas and swamp wampas. None of these appearances, however, have answered the most vexing mystery about the warnpa - how do they freeze their prey's feet to the ceiling?





from such a beast would be difficult evidence to ignore, the animals live in the depths

The Gungans are well aware of the hazards of the deep, and Jar Jar Binks was quick

to warn Qui-Gon Jinn and Obi-Wan Kenobi about traveling through the planet's core.

The sando's hungry debut during the movie's submarine chase even prompts a bit of

philosophizing from the older Jedi: "There's always a bigger fish."

and apparently die down there too.

games, appearing everywhere from Battlefront to

underwent a makeover with the Special Edition of

Super Bombad Racing. In the films, the sarlace

Return of the Jedi, when a CGI beaklike tongue

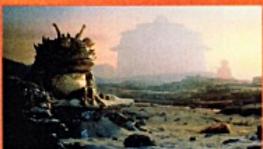
provided enhanced enemy-chomping menace.



## EXPANDED UNIVERSE >>> 25 YEARS OF JEDI

"George felt that a lot of the creatures in Star Wars looked like something out of an Egyptian hieroglyphic panel. We made a conscious effort on Return of the Jedi to make things look more alien. We were concerned that they be less animalistic and more unearthly."

-Phil Tippett, Creature Design Supervisor



## OVERLOOKED CREATURE: THE WORRT

Found lurking in the rocks outside of Jabba's palace on Tatooine is this variety of warty roadside scavenger. The dim-witted creature has a lightningfast tongue, which it uses to catch smaller prey.

Native to Tatooine, worrts are blindingly stupid and will attack anything that appears remotely edible: metal, poisonous plants, and large rocks have been found in the guts of dead worrts. Though they have been known to pester human-sized targets, they generally avoid prey larger than themselves. Worrts can be domesticated as pest-catchers, but their stupidity makes them difficult to train. Jabba the Hutt was believed to have maintained several worrts as pets, which explains the unusual concentration of the creatures near his palace.

For the movie, the worrt was a puppet, like many of the creatures seen at Jabba's palace in Return of the Jedi. Its production nickname was simply "road creature."

## *JEDI* AWARDS

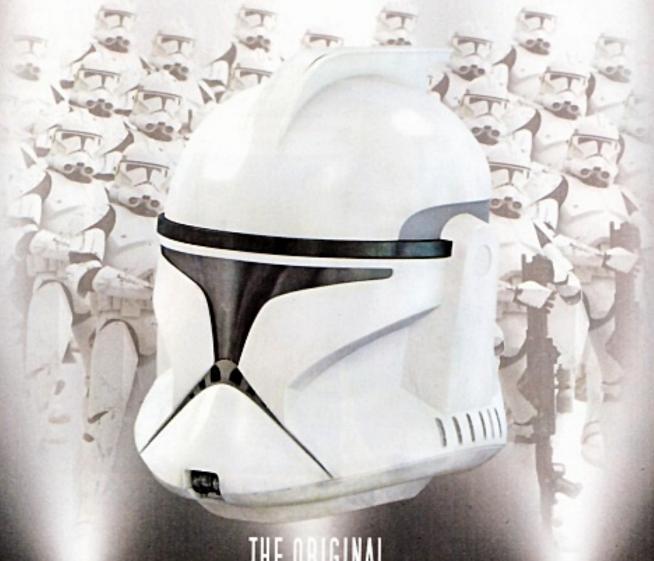
At the 56th Academy Awards in 1984, Richard Edlund, Dennis Muren, Ken Ralston, and Phil Tippett received the Special Achievement Award for Visual Effects. Norman Reynolds, Fred Hole, James L. Schoppe, and Michael Ford were nominated for Best Art Direction/Set Decoration. Ben Burtt received a nomination for Best Sound Effects Editing, John Williams received the nomination for Best Music, Original Score. Burtt, Gary Summers, Randy Thom, and Tony Dawe all received the nominations for Best Sound. At the 1984 BAFTA Awards, Edlund, Muren, Ralston, and Kit West won for Best Special Visual Effects, Tippett and Stuart Freeborn were also nominated for Best Make-up. Reynolds received a nomination for Best Production Design/Art Direction, Burtt, Dawe, and Summers also received nominations for Best Sound. Williams was also nominated Best Album of Original Score Written for a Motion Picture or Television Special. The film also won for Best Dramatic Presentation at the 1984 Hugo Awards. 4

The rancor's introduction is perfectly petrifying, as its flexing talons and toothy, flat-faced maw emerge from beneath an iron portcullis. It's Luke Skywalker's job to slay this dragon — but the rancor then raises the threat level by grabbing a Gamorrean guard and munching him in three delighted bites.

Luke wins by dropping the gate on the rancor's skull. This causes the beast to emit a puppy-dog death whine, as its handler breaks down in tears. The notion that rancors could make terrifyingly good pets gained currency with the publication of "A Boy and his Monster: The Rancor Keeper's Tale" in Tales From the Mos Eisley Cantina, as well as with The Courtship of Princess Leid's planetful of trained rancor mounts under the command of Force-using witches.

In the Star Wars galaxy, rancors are found on enough worlds that no one quite remembers where they originally evolved. This fact has been a boon to video game designers, who love to include rancors as level bosses. Think you're ready to fight a rancor? You can try, in games such as Mysteries of the Sith, Knights of the Old Republic, and The Force Unleashed. We still think Chewbacca could take a rancor in a one-on-one fight, though! @

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## A LONG TIME AGO...



The April 18, 1999 edition of Time Magazine featured a story on Star Wars: Episode I The Phantom Menace, including a conversation between George Lucas and Bill Moyers about the mythos of Star Wars.

The cover story quoted Liam Neeson on the secrecy surrounding the making of the movie. "It had to be a leap of faith," said Neeson. "I couldn't get a script. Forget Woody Allen: this was like trying to get into Fort Knox. I finally got to read the whole script in George's office with Darth Vader standing outside the door. Seriously."

Rolling Stone, meanwhile, opted for a Jar Jar Binks cover! What

## were they thinking?



THE VEHICLE CHILD PROPERTY OF THE LAND CONTROL OF

JANUARY: The Phantom Menace is predicted to dominate the Summer film season. Variety said: "More than two decades and nearly \$4 billion in box office and merchandising receipts later, the anticipation for the May opening is building to huge proportions. [There are] up to 900 web sites dedicated to various aspects of Star Wars, people are lining up just to see the trailer and PR professionals are being forced to practice a kind of anti-hype.

FEBUARY 360-degree images of Anakin Skywalker's childhood home appear on starwars.com, allowing fans to move around 'within' the

'virtual' images.



MARCH: An online chat with Rick McCallium sees the Star Wars producer explain that

The Phantom Menace is the genuine title of the film and not a decoy. He also explained why George Lucas had decided the time was right for

the Star Wars prequels. The turning point for George was when he was supervising the postproduction on Jurassic Park. George saw the handheld shot of Jeff Goldblum being chased by the T-Rex in the Jeep. You. couldn't achieve that before. He finally felt that everything was coming together."

APRIL: Variety revealed that fans were preparing to fly from all over the world to see Episode I in the US on opening day. "Tour company Sports Mondial, which usually brings fans to sporting events, is offering a New York air-hotel package for the prequel's May 19 opening. Howard Gough of London's STA travel agency said. 'We've had people coming in

specifying that going to see Star Wars is the reason they're booking."

MAY: A small, little heralded movie had a very quiet opening.

JUNE. In a record-breaking 13 days. The Phantom Menace grossed over \$200 million by June 1, with predictions suggesting a \$400 domestic U.S. box office tally by the end of the film's run.

JULY: The box office bonanza continued as The Phantom Menace opened around the world, topping \$150 million in non-U.S. takings.

AUGUST: Star Wars Insider#45 was released, chronicling 1999's Summer of Star Wars with extensive Episode I coverage, including comments from George Lucas, Liam Neeson, Natalie Portman, Samuel L. Jackson, and of course, the fans. There's a special focus on fan favorite(f) Jar Jar Binks and how Ahmed Best and ILM

created the digital character.

SEPTEMBER: The Phantom Menace opened for the fourth time in Switzerland, this time in Italian, one of the country's four national languages!

OCTOBER: One Love, by Yves Saint-Laurent: Inspired by the

- About 48.5 million people tune in to Monica Lewinsky's first televised interview with Barbara Walters during 20/20.
- · Stanley Kubrick, the iconoclastic director of such legendary films as Dr. Strangelove, 2001: A Space Odyssey, and A Clockwork Orange, dies at his home outside London, He was 70.
- . The Blair Witch Project emerges as an instant cult classic and becomes the most profitable film of all time, grossing more than \$125 million. The film cost just \$30,000 to make.
- · The year's biggest movies are Blair Witch Project, American Beauty, Three Kings, The Sixth Sense, and Star Wars: Episode I The Phantom Menace. Best. Picture Oscar goes to Shakespeare in Love.



character of Queen Amidala in the new chapter of the Star

Wars saga, the celebrated French fashion designer Yves Saint-Laurent launched One Love; a range of cosmetics with unique color harmonies for the new millennium. They were certainly unique Star Wars collectibles!

NOVEMBER: The first anniversary of fans' first sight of any moving clips from Star Wars: Episode I: The Phantom Menace as the first teaser trailer debuted on November 19, 1998.

**DECEMBER: Lucas companies** issued seasonal greetings to fans and colleagues with three holiday cards from Lucasfilm, Lucas Learning and Lucas Digital (the last one bravely featuring that fan favor Jar Jar Binks).





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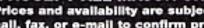
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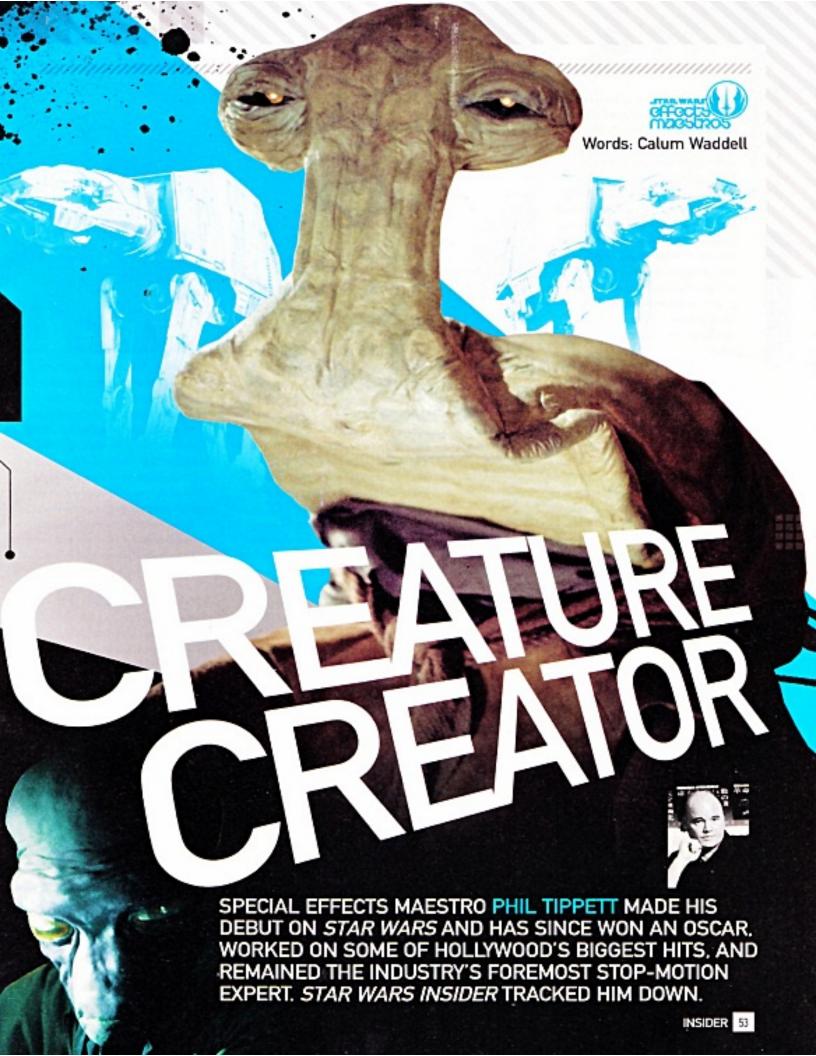


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scar winning special effects artist Phil Tippett is one of a handful of genre effects icons who got their big break in the movie business thanks to meeting George Lucas and being hired to work on the original Star Wars back in the mid-1970s. As with other visual effects visionaries who helped in the creation of A New Hope, such as John Dykstra, Richard Edlund, and Dennis Muren, Tippett would go on to launch his own studio as the post-Lucas boom in special effects-led blockbusters created more work and led to such movies as 1981's Dragonslaver and Lucas' own Raiders of the Lost Ark. Finally winning an Academy Award for his work on Steven Spielberg's 1993 smash hit Jurassic Park land having a dinosaur species named after him in the prehistoric mania that followed in the wake of the movie). Tippett would eventually direct the straight-to-DVD sequel Starship Troopers 2 in 2004. Nevertheless, creature effects remain his true passion - as evidenced by his work on The Spiderwick Chronicles and his career also takes in such high profile fantasy epics as RoboCop (1987). Willow (1988) and Starship Troopers (1997). Naturally, when Star Wars Insider caught up with him we wanted to know all about how he came to be involved in the most important - and certainly the most popular - science fiction flick of all time.



Rancor Rumble, Above: The deadly rancor in all his toothy glory.

Inset: On the set of Return of the Jack the creature team wrestles with the human-size rancor

Below Left: AT-AT walker.

## LUCKY CONNECTIONS

"Basically I got really lucky," laughs the ever-so-modest Tippett in regards to his career-making position in the stop motion animation unit at Industrial Light & Magic. "There were a bunch of us back then, including Dennis Muren and Ken Ralston, who were working in television commercials. That was the only place that would do stop motion and the kind of effects that we were interested in."

For the effects whiz it was the old Hollywood saying of "It's not what you know but who you know" that led to him being hired by George Lucas, "When Star Wars came along I had a connection that was going to a university in Irvine, California at the time," continues the artist. "It so happened that this guy was an old Navy buddy of Richard Edlund and he had heard that Richard was looking for some crew to work on this new movie."

The project was still very hush-hush, however. "I had no idea what this new movie was, so I talked to Richard on the phone and it turned out that he was looking for camera operators, which I was not. I gave him my buddy Dennis Muren's number," reveals Tippett. "He called Dennis, hired him and everything happened from there. Dennis got Ken Ralston involved and it turned out that they were making this science fiction movie called Star Wars and George Lucas was behind it. We all knew about George from American Graffiti and I thought this should be fun - he's a pretty good filmmaker. I hope that I might be able to work on it."

Tippett made sure that he was a common sight at ILM, then located in Los Angeles. "[That was] because I knew Ken and Dennis. I would go along and check out what they were doing," says the artist. "They were part of the night crew and running behind schedule, so Dennis proposed to George that a bunch of us out-of-work stop motion animators get together and put together a shop under the auspices of Rick Baker. We were to fabricate a bunch of alien type masks for the scene in the cantina. That is how my work on Star Wars began."

## AMAZED AUDIENCES

When Tippett started on Star Wars it was 1976, just a year before the picture's release. However, Lucas expected the young effects genius to work his talents on creature masks and alien creations, work that is most evident in the cantina scene. "By the time I got involved the die had been cast," admits Tippett.

"When you look at the film today there aren't that many creatures in it," he continues, "especially in comparison to the sequels. I created much more on Return of the Jedi for example. So by the time I was hired a lot of the creature stuff had already been shot and put together by Stuart Freeborn in England. In fact, I remember that the big issues were really with the visual effects. The questions being asked on the set were, 'Are the motion control cameras going to work and are the matting techniques going to work?" That was the biggest jump into the unknown for George and his crew. I really think that until Dennis and Ken got there they had





Although he did not work on the Star War prequels, how does Tippett feel about genre film's increasing reliance on digital effects? "A lot of that has to do with the decision making and the budget of your film and how quickly you have to shoot things," he answers, "It all boils down to the director's proclivity on having things there or having to imagine them being there and adding them in post.... I don't have a strong feeling one way or the other."

Indeed, Tippett did lend his talents to the film that would help to popularize the boom in CGI and which would, ultimately, encourage George Lucas to embark on The Phantom Menace, namely Spielberg's Jurassic Park, with ILM doing the visual effects. Following that he collaborated with Paul Verheoven on the big budget monster mash, Starship Troopers, which expertly blended digital and practical effects, offering further proof that the two can compliment each other. Asked if he can compare these hugely influential directors with Lucas, whom Tippett continued to work with after Star Wars, including on The Empire Strikes Back, Return of the Jedi and Caravan of Courage, he pauses and then gives an entirely unexpected answer. "The only real difference is that George is a lot nicer than Paul Verheoven," he laughs. "Actually, I have a great relationship with Verheoven. He is one of my favorite directors to work with. But with all of these guys - Lucas, Verbeoven and Spielberg - what is similar and what is good about working with them is that they are inclusive. They involve you and engage you and make you feel like you are part of the filmmaking process. George did that with Star Wars and he was always around for Return of the Jedi. All of these guys listen to you and give you a lot of latitude in bringing what you have got to the table. They get you involved very early on and consult with you continually. I have a very good relationship with all three, and that is how good special effects really come to happen. Plus, these are three guys that have all studied visual effects work and



really know what it is about. They know how to set up scenes and shots and really get the most out of it. They also, every one of them, wear a producer's hat, so everything has a very concrete value in terms of the budget. They really know how not to drive their movie into a wall and crash, ruining the resources."

As one of Hollywood's top creature designers, Tippett has not only been involved in the Star Wars cantina sequence and Return of the Jedi's monstrous rancor but also RoboCop's ED-209 and the title character in Lucas' subsequent, but critically underappreciated, fantasy opus, Howard the Duck, Asked if he has a favorite, however, the artist claims that it is too difficult. "Most of the stuff that I have done is the creation of characters, like the rancor, which you mentioned, so they become like your kids," he maintains. "They can be really frustrating during the creation process, but you love them all the same. There are some that I don't particularly care for however ... "

One of them wouldn't be Howard would it? "Actually what I did with Howard I was really happy with," he laughs, "but, yeah, the movie was kind of silly. But the thing that is most rewarding in this line of work, ultimately, is when you have a good relationship and a creative partnership with the producers, directors, writers, director of photography, and so on, when it isn't a political situation and no one is paranoid. That is when you can do ydur best work. George was very good at setting up that kind of dynamic on Star Wars. It was an experience I am really grateful for." 4



## EXPANDED UNIVERSE >>>>

## MOTION CONTROL PHOTOGRAPHY

A special effects technique that enables precise repetition of camera movement. Its first large-scale application was in Star Wars: Episode IV A New Hope, where a computer-controlled carnera could perform complex, repeatable motions around stationary spaceship models, creating the illusion that the models were moving. This enabled a greater complexity in battle sequences, as separate effects elements were better coordinated with one another, and such elements were duplicated precisely. More recently, widespread use of CGI has made motion control photography all but obsolete.



# DIANATON

Acme Archives is proud to introduce a new line of limited edition fine art prints focused on one of the most iconic characters in film history, Indiana Jones. Artists Brian Rood, Patrick Schoenmaker and Eric Tan each took a unique approach to Indy resulting in three very strong pieces to launch the program. Several additional exciting pieces are coming soon, so keep an eye on the Acme website for more!

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JUDE WATSON SAYS FAREWELL (FOR NOW) WITH HER 47TH STAR WARS BOOK WORDS: JASON FRY



Jude Watson acknowledges Ferus Olin "was hard to like in Jedi Ovest. He was a loner, a know-it-all. He was the Padawan who worked the hardest and had no sense of humor, I started thinking about how leaving the Jedi would have changed him. Up until that point, he lived without having to make the decisions that most of us do - not only big decisions like how to make a living, but small daily decisions. I thought about how difficult it must have been for him to suddenly have the galaxy open to him in a way it hadn't been before. When you've committed to a life of service, what do you have when that life is gone?"

Her answer: Ferus was humbled - and that humility helped teach him to live a life outside the Jedi's cloistered order. "He loses his strong connection to the Force; he makes attachments," Watson says. "He gains a sense. of humor; he's easier in his own skin. He knows what it's like to be loved. and that makes him vulnerable." 49

## OF "LAST OF THE JFNI"

he Star Wars universe has had long-running series and prolific authors, but Jude Watson stands alone. For almost 50 books, she's told a tale spanning generations, chronicling the decline and fall of the Jedi Knights in the final days of the Old Republic and the first days of the new Empire. In three linked series - Jedi Apprentice, Jedi Quest, and Last of the Jedi - Watson has traced a succession of Masters and Padawans from Yoda to Dooku, Qui-Gon linn to Obi-Wan Kenobi and Anakin Skywalker.

She's shown the bond between Jedi and their Padawans, and what happens when those bonds fray and break. She chronicled the fedi's struggle with their proper role in the galaxy, and charted the tug of war

between service to their cause and attachment to those they hold dear. Now, in Reckening (Scholastic, \$5.99), she's brought that tale to a sad but satisfying conclusion.

The Last of the Jedi series began on a challenging note: Watson could only make use of Obi-Wan briefly before returning him to his exile on

continuity between one series and the next," Watson says, adding that "Ferus had so many things that made him ideal. He'd left the ledi, so it made sense that he'd still be alive, but his character as it had been was also an interesting place to build from."

Last of the Jedi sees Ferus become a freedom fighter and walk a tightrope

## 'I could have created a new hero, but I really wanted a sense of continuity between one series and the next."

Tatooine. In need of a new protagonist, she made a bold choice: Ferus Olin, Anakin's bitter rival in Jedi Ouest.

"I could have created a new hero, but I really wanted a sense of

between betraying the Empire from within and falling to the dark side. He's investigated the mystery of the identity of Darth Vader, and battled Vader's master alongside a cast of characters including the young >>>

How does one author approach the task of writing 47 Star Wars novels? With imagination! Words: Jason Fry

So how do you get a job writing 47 books? "A long time ago, in a galaxy far far away, I got a call about writing a tie-in to the re-release of A New Hope," Watson jokes. (That was 1998's Captive to Evil, a Princess Leia diary.) Forty-six more books followed: 19 of the 20 Jedi Apprentice books (Dave Wolverton wrote the series opener); the 11 Jedi Quest books; the 10 novels that make up Last of the Jedi; and the multi-generational Legacy of

the Jedi and Secrets of the Jedi. Then there's Captive to Evil. Episode I Journals for Darth Maul and Queen Amidala, and the two books in the short-lived Star Wars Science Adventures series, co-written with K. D. Burkett. For extra credit, track down three Watson short stories - you'll find "The Last One Standing" in an omnibus combining Legacy and Secrets, "Ghosts of the Sith" in [US] Star Wars Insider #88 and "Storm Fleet Warnings" on starwars.com.

Watson isn't slated to write more Star Wars books at the moment, and says "I think I need a bit of a hiatus." But she won't rule out a 48th step into a larger world, saying that "I have to confess that my favorite period of Star Wars was that of Last of the Jedi. There's something about that dark time, when the Empire is just forming. that caught my imagination. There could be a lot more to explore there." @

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The Changing of the Guard

The False Peace

The Final Showdown

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Master of Deception

Reckoning

## STAR WARS: EPISODE I JOURNALS

Kumbiya

Padmé Amidala

Darth Maul

Anakin Skywalker

Princess Leia

## BOOKS continued....

thief Trever Flume and former diner owner Dexter Jettster. Now, in Reckoning, these brave rebels' struggles reach their conclusion.

## NO HAPPY ENDINGS

Not all the endings can be happy. But then a sense of gathering doom has haunted all Watson's books. giving them a weight not often seen in writing for young adults. Most readers know Qui-Gon will die, Obi-Wan will spend his last years in hiding, and the Jedi Temple will be destroyed - and knowing that, they sense the best hope for Ferus and his friends is to stay alive, not to win.

"I was so in the moment with Jedi Apprentice that when my editor at Scholastic, David Levithan, said that at some point almost all the Jedi I'd created would have to die, it was a shock," Watson recalls, "I had pushed out of my head the eventual fate of the Jedi, which I find an amusing case of writer's denial."

How does this sense of loss affect young readers? Watson says that "I'd assumed that the younger readers [are] reading for lightsaber battles and spaceships, but when I meet my readers, I find out that it's not true for many of them. Young readers also want to read about relationships and emotions. We tend to forget, as

## annung ASK LOBOT

AS RELATED TO LELAND Y. CHEE



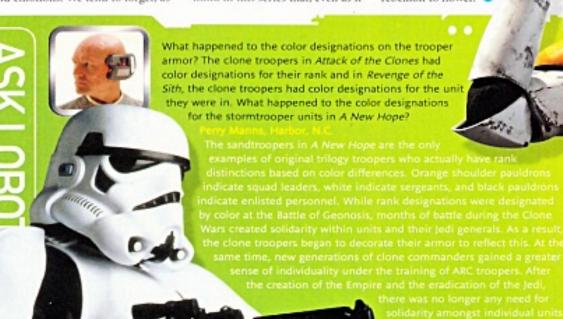


Why does Anakin revert to the petulant younger version of himself when he becomes one with the Force at the end of Return of The Jedi and Obi-Wan stays old when he dies?

adults, that many children are well-acquainted with loss."

Reckoning delivers more of that, but Watson offers a bit of hope: "It was important to me that there be a sense of reconciliation and redemption, too. I always kept in mind in this series that, even as it

dawns on Ferus Olin and his friends that there really are no ledi left to gather - in essence, that their mission is doomed seeds are being planted everywhere in the galaxy for an eventual rebellion to flower."



STAR WARS: REBELLION "VECTOR" HITS THE CLASSIC TRILOGY WORDS: DANIEL WALLACE

# 

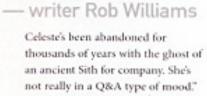
## TIME WARP!

ector," the year-long crossover running through all of Dark Horse's ongoing Star Wars titles, has raced from the ancient past of Knights of the Old Republic through the prequel timeframe of Empire. Now that the threat has grown in strength, it menaces the nostalgic heart of the saga: the classic trilogy era of Han, Luke, and Leia.

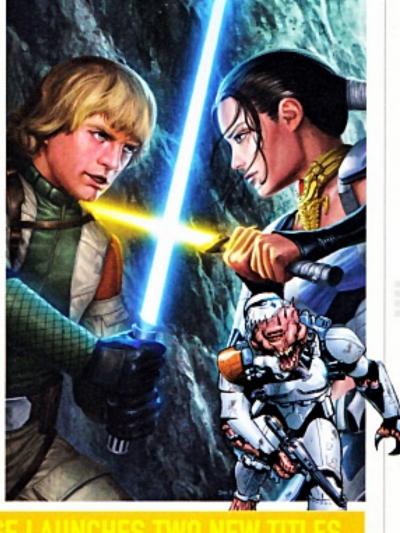
Rebellion #15 kicks off a two-part crossover that introduces a ledi of the Old Republic, Celeste Morne, to Luke Skywalker - a novice fresh from the destruction of the Death Star who is eager to learn the ways of the Force. When Luke meets Celeste, a living history book, it seems that his wishes have come true.

"Obi-Wan told him his father was a Jedi, started him on the path to the Force, and then he was cut in half by Vader," says writer Rob Williams (2000AD, Indiana Jones and the Temple of the Gods). "Now Luke has all these questions and no one to ask. Like an adopted child, he's desperately looking for a tangible link to his birthright. But

## "You buy that these characters exist at different points in time in the same universe."



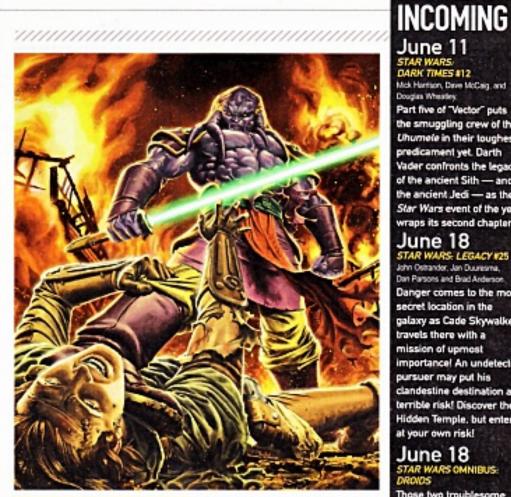
Taking up the "Vector" storyline required Williams to raise the stakes while simultaneously setting the



SNEAK PEEK!

idemark of the computer-animated show. Providing further continuity is the nent of Henry Gilroy, head writer for the animated series' first season. Gilroy is ensure that the stories are true to the flavor of their inspiration

Both series will debut in September. Look for a detailed, behind-the-scenes look at the new projects in the next issue of Star Wars Insider.



## COMICS continued...

stage for the crossover's conclusion in Star Wars Legacy, set more than 130 years later. "For me, the vital thing was making sure that Celeste's encounter with Luke feels important to both of them and not just a contrived crossover tale. Celeste is on a journey in "Vector" and Rebellion is where she makes a definite move in a certain direction - either towards the light or the dark."

Even though he's dealing with

the most iconic characters of all, Williams didn't feel any disconnect when working them into a centuries-spanning storyline. "You buy that all these characters exist at different points in time in the same universe, and 'Vector' directly connects them all. There's a moment I liked where, in slightly cryptic form, Celeste asks Luke if he's been sent by Zayne Carrick. That's great, to feel that Luke is just one person removed from meeting an Expanded Universe character from another age." 4

June 11 DARK TIMES #12 Mick Hartson, Dave McCaig, and Douglas Wheatley Part five of "Vector" puts

the smuggling crew of the Uhumele in their toughest predicament yet. Darth Vader confronts the legacy of the ancient Sith - and the ancient Jedi - as the Star Wars event of the year wraps its second chapter!

June 18

STAR WARS: LEGACY #25 John Ostrandor, Jan Duuresma, Don Parsons and Brad Anderson Danger comes to the most secret location in the galaxy as Cade Skywalker travels there with a mission of upmost importance! An undetected pursuer may put his clandestine destination at terrible risk! Discover the Hidden Temple, but enter at your own risk!

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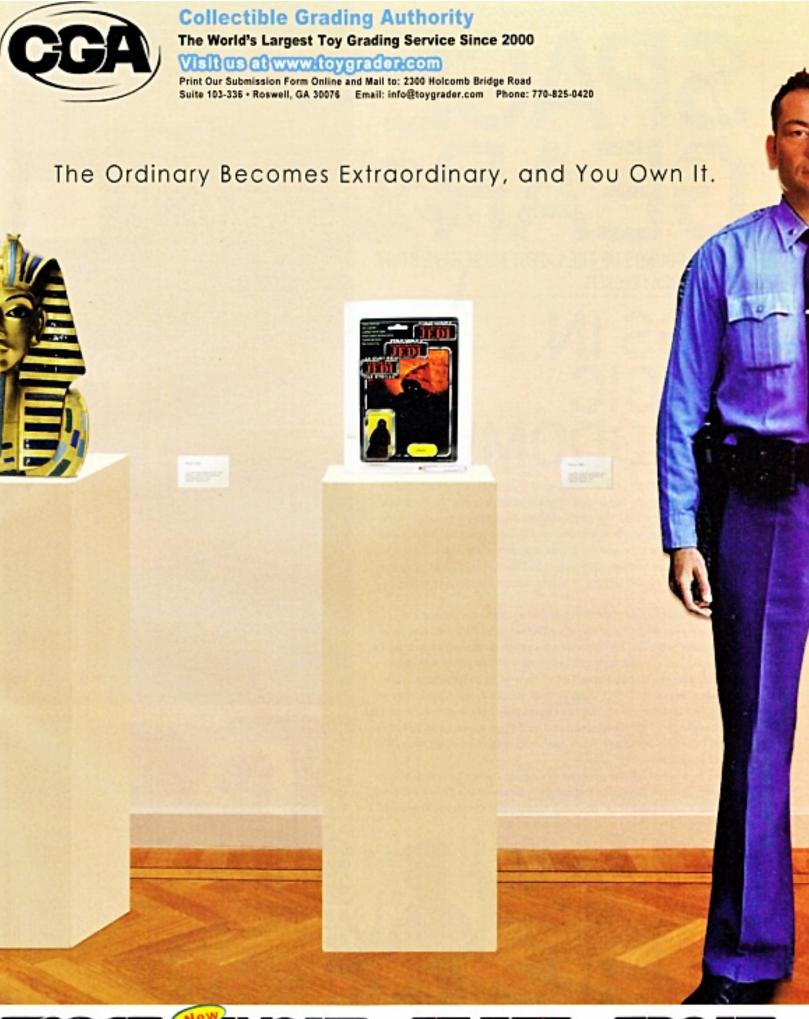
June 25

STAR WARS: KNIGHTS O THE OLD REPUBLIC#30 John Jackson Miler, Bong Dazo, Michael Atiyeh, and Dustin Weaver. Zayne Carrick faces off against one of the Jedi Masters who framed him for the murder of his fellow Padawans in this shocking conclusion to the two-part "Exalted" story arc!

Who are the characters Veedaaz Awmetth, Solipo Yeb, and Sweitt Concorkill mentioned in Revenge of the Sith: The Visual Dictionary? Which species do they belong to, and what planets are they from?

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WORDS: GUS LOPEZ INTERNATIONA

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INSIDER ROUNDS UP THE LATEST MUST, HAVE STUFF

WORDS: JEREMY BECKETT

## PIGS IN MAGIC KINGDOM!

eteran Star Wars fans will have fond memories of the crazy capers of Jim Henson's The Muppet Show - especially the "Pigs In Space" serial and the 1980 The Empire Strikes Back special in which Mark Hamill, Peter Mayhew, and Anthony Daniels guest starred. Viewers will remember how Luke and the droids gatecrashed the show in search of Chewbacca, who had been kidnapped by Dearth Nadir (aka Gonzo the Great), and Mark Hamill (posing as Luke's "cousin") stepped in as the guest presenter.

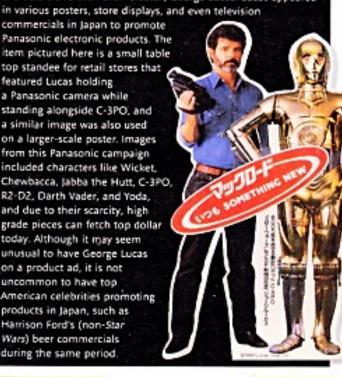
Disney first started selling cross-over Disney/Star Wars products in conjunction with the popular Star Wars Weekends in 2005 with the Yoda & Jedi Mickey two-pack, and expanded the range further with a number of mash-up figures, die-cast cars, and pins. In July of this year the Muppets will finally get their due as a boxed set of six vinyl figurines: Fozzie as Chewbacca, Beaker as C-3PO, Rizzo as Yoda, Kermit as Luke, Miss Piggy as Princess Leia and, best of all, Gonzo as Darth Vader. (Fans of these maniacal puppet might recall that only Gonzo and Miss Piggy appeared in Star Wars garb on TV, while Kermit and Fozzie later materialized in a 1983 issue of Muppet Magazine.)

These figures will only be available at selected Disney Parks with the Star. Tours ride, so if you were planning on going to any of the Disney Parks this year make sure to keep your mouseket-ears pressed firmly to the ground

because these are sure to be a phenomenon!

The years following the original trilogy release were the most challenging ones for finding licensed Star Wars product. During this era, collectors could count the number of collectibles produced on their fingers, but one rare exception was the Panasonic promotion in Japan in 1987 to 1991; it used Star Wars characters and even their creator, George Lucas. Lucas appeared in various posters, store displays, and even television

Panasonic electronic products. The item pictured here is a small table top standee for retail stores that featured Lucas holding a Panasonic camera while standing alongside C-3PO, and a similar image was also used on a larger-scale poster. Images from this Panasonic campaign included characters like Wicket. Chewbacca, Jabba the Hutt, C-3PO. R2-D2, Darth Vader, and Yoda, and due to their scarcity, high grade pieces can fetch top dollar today. Although it may seem unusual to have George Lucas on a product ad, it is not uncommon to have top American celebrities promoting products in Japan, such as Harrison Ford's (non-Star Wars) beer commercials during the same period.



In A New Hope, Biggs suggests that Porkins eject from his X-wing. Had he been able to do so. how would Porkins have survived in space and escaped the battle?

the X-wing is equipped with an ejection system. Of that happening with space around the Death Star crawling with TIE fighters and about 20 minutes to go before Luke blows the Death Star to smithereens are probably worse than the odds of successfully navigating an asteroid field.





HASBRO THE CLONE WARS **ACTION FIGURES... AND MORE!** 

Hasbro will be offering a new line of 3-3/4" The Clone Wars action figures based on the animated styling of the new movie and TV series. The basic first wave includes Obi-Wan Kenobi, Anakin Skywalker, R2-D2, Yoda, General Grievous, Captain Rex, Trade Federation Battle Droid, and Clone Trooper. Now underway is a mail-in offer for an exclusive Captain Rex figure with a 3-D diorama.

In Hasbro's popular The Legacy Collection there will be 36 Droid Factory basic figures across five waves. Droid Factory delivers a unique "bonus" part with each new figure in the lineup, which can be combined to form unique, never-before-produced droids: six different astromechs and two new protocol droids. One Legacy wave is comprised of "realistically" styled original Clane Wars micro-series figures. There will also be 12 new comic pack collections based on Dark Horse comic stories.



In the opening crawl of Episode IV, we are told that the retrieving of the Death Star plans is the Rebels' first major victory. In the deleted scenes of Revenge of the Sith, the Rebel Alliance is set up, so how could they go 19 years without a major victory, then destroy two Death Stars and the Emperor in three years? Also how did they get the plans, as in the game Lethal

Alliance your character finds them? I have heard of other ways the plans were "liberated" as well.

wing games, the A New Hope radio drama, and the novel Rebel Dawn

## SIDESHOW ASAJJ VENTRESS PREMIUM FORMAT FIGURE

The mistress of the Sith began her career in the Force as a Jedi but fell to the dark side at an early age. Following his defeat on Geonosis, Dooku discovered-her prodigious talents and she became his dark acolyte. During the Clone Wars she assassinated a number of Jedi on Dooku's orders and went on to wage a personal war against Obi-Wan Kenobi and his padawan, Anakin.

This Premium Format figure is 1/4th scale (about 18 inches tall) and made of polystone with mixed media costuming. The detailing on Asajj Ventress makes her an ideal display piece in a more artistic style than the previous 12" version. Pre-orders are open now and this is due to ship in the third quarter of 2008. Price \$249.99.





Aayla Secura first served the Republic as a rookie Jedi Knight when she joined the 200 Jedi who went to Geonosis to rescue Obi-Wan Kenobi, Padmé Amidala, and Anakin Skywalker from Count Dooku. Afterwards she became a general and commanded the 327th Star Corps and fought at the Outer Rim sieges. Her mini-bust is part of a limited run of 4250, stands eight inches tall, and will retail at \$55 when it is released.

Prior to the start of the Clone Wars Shaak Ti served on the Jedi Council as Yaddle's replacement. With the escalation of Separatist violence she soon found herself serving as a General, and witnessed action on Geonosis, Ando, Kamino, Hypori, Brentaal IV, Coruscant, Dagu, and countless other worlds in defense of the Republic. The 1/6th scale mini-bust of Shaak Ti is limited to 4000 units and will cost \$55.

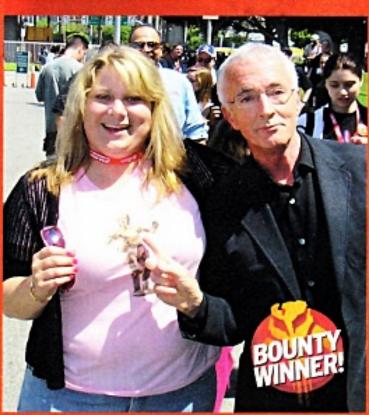


## FUNKO CLONE WARS BOBBLEHEADS

Caricature or collectible? Either way these wobbly-headed space oddities from Funko get a makeover this summer, just in time for the start of *The Clone Wars*. The first assault includes Anakin Skywalker, Captain Rex, and the scourge of the Jedi, General Grievous! Look for these in August and expect to pay \$19.99 each.







## JUST THE DROID HE'S LOOKING FOR!

loved the lines outside of the LA Convention Center's Celebration walked the lines taking pictures of costumes and meeting fellow Star Wars fans. It seems that most fans click with a common bond. Suddenly, I heard my husband frantically screaming my name. He said, "Anthony Daniels just tapped me on my shoulder and nonchalantly cut through the line!"

I replied "yeah, right". Then I looked about 30 feet in front of us and there he stood! I was wearing my custom made C-3PO T-shirt that says 'Chicks dig droids' on the back.

I ran to him like I have never ran before and pointed at my T-shirt and everything around us stopped. A crowd began to gather. To see the C-3PO shirt better, he helped unbutton a knit vest that I had on top of it. We talked, I kissed him on the cheek and said goodbye. I cried all the way back to my husband in line. I will never forget when "C-3PO" interacted with me on the streets of LA! He is approachable, kind and we thoroughly enjoyed his discussion panel where I learned all about C-3PO's cereal! What a truly talented artist.

I love you Anthony, thanks for making my millennium! Mary Beth Day, Randleman, NC

Thanks for sending in these photos Mary Beth. We didn't know





CAN YOU GO ONE BETTER? CAN YOU GUYS GO ONE BETTER? HAVE YOU HUNG OUT WITH HARRISON FORD? OR MAYBE YOU CUDDLED CHRISTOPHER LEE? WE WANT TO SEE YOUR PHOTOS!





## AMONG US

## THIS IS NO FAN FILM AND THIS IS NOT THE STAR WARS VERSION OF TREKKIES!

The Force Among Us is the first high-profile documentary that celebrates 30 years of diversity in Star Wars fandom while dispelling the stereotypes that are all too often attributed to Star Wars fans.

Directed by the brother and sister team of Cristan and Cortney Macht (passionate Star Wars fans) and filmed by the Hollywood team of Frank Yario (Spider-Man 2) and Rick Thomas (Flags of Our Fathers and Prison Break) The Force Among Us is a journey into the minds of Star Wars fans.

## FILMED ON LOCATION IN FINSE, NORWAY (HOTH) AND TUNISIA (TATOOINE)

Includes rare and exclusive interviews with:

- + Dan Madsen (former president of the Star Wars Fan Club and Founder of Star Wars Insider)
- + Members of the 501st
- + Dick Staub (author of Christian Wisdom of the Jedi Masters)
- + Dustin Roberts (theforce.net and rebelscum.com) and many others!





"Enjoyable and Heartfelt" - Albin Johnson (Founder of the 501st)

"This film belongs on your shelf next to the original three Star Wars movies!" - Jason Swank, Host of The Force-Cast

"FUN, ENTERTAINING, ECLECTIC" - KYLE NEWMAN (Director of Fanboys)

THE LIMITED EDITION DVD IS AVAILABLE FOR ONLY \$19.77 (PLUS SHIPPING)

ORDER YOURS TODAY BEFORE THEY ARE SOLD OUT AT WWW.THEFORCEAMONGUS.COM

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Star Wars Celebration Japan is on the horizon, next month in the Land of the Rising Sun.

Star Wars fandom is certainly a worldwide phenomenon, and people from all over are gearing up to have a wonderful time for three days in Tokyo, July 19-21.

As fans look forward to all the good memories they will take home from Celebration Japan, the first official Star Wars Celebration in that country, Bantha Tracks looks back with some of your favorite images and memories from Celebrations past.



Stormtroopers stand ready to greet visitors to the "biggest Star Wars party ever." Photo by Andrew V.I. Siguenza.

## BANTNA TRACKS SUBMISSION GUIDELINES

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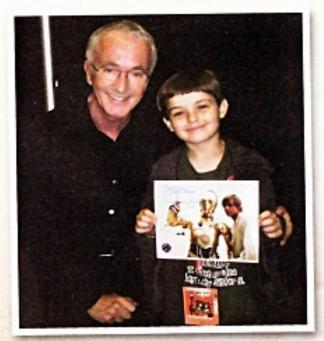
information, date the work was created and a statement that the work is original, created by the person submitting it, and that the person is a member of the Official Star Mars Fee Club. Send electronic files to be or send your snail mail to *Banthe Tracks*, c'e Mary Franklin, P.D. Bee 29901, San Francisco, CA 94129.

The line starts here. \*Celebration IV was a blast!" writes Misty Knight, "Just as Celebration III was. The best two vacations I have ever had. Can't wait for five!"

## **CET IN TRACKS!**



The Clane Wars Supervising Director, Dave Filoni meets new fans in the Celebration Exhibit Hall. "Dave was so cool to everyone he met," writes Allen Pinney, who snapped the photo. "You could tell he was having as much fun as the rest of us fans." New looks at The Clane Wars will be a special treat for fans at Celebration Japan.



Meeting Star Wars heroes and celebrities is a highlight of the Celebrations. Here, Gavin Wilson meets Anthony Daniels, the actor behind C-3PO. Photo by Gavin's mom, Trisha.





Some favorite things have worldwide appeal – like a good cup of coffee and Star Wars. Photo by Scott Honour.

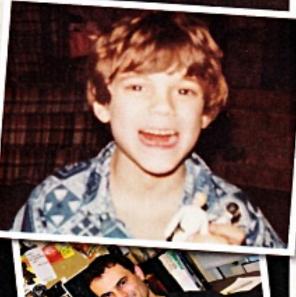


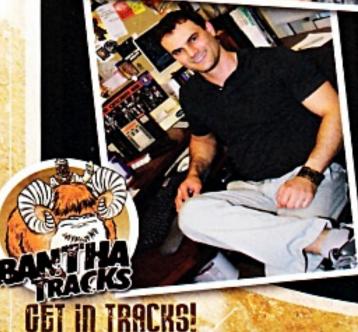
# THE WAY WE WERE....

Chris Spitale, Manager of Global Product Development at Lucasfilm, remembers insisting that his favorite action figures be in the photo with him when he lost his first tooth.

"I believe this Luke was fairly new," recalls Spitale,
"as I actually flushed my first Luke (who was my
very first Star Wars action figure) down the toilet by
accident the same day I got it. Naturally, I was a bit
devastated and kept asking my parents for a new
one, because at the time, I remember the figures
being so popular that it was hard to find all of the
main characters at the local stores back home."

Spitale still appreciates the value of great action figures. His job with Lucas Licensing involves the development of soon-to-be-coveted Star Wars collectibles.









# THE WORLDWIDE CELEBRATION

ith Celebration Japan coming up in a few short weeks, reading letters and seeing pictures sent in by readers who recall their memories from Celebrations past makes anticipation for the new show even more keenly felt.

We are a worldwide fan community, and these Celebrations give us the opportunity to get together with other fans who share our love for Star Wars. As you remember past Celebrations, what stands out the most in your memory?

FUN. You don't have to look very far at all at a Celebration to see that fans are having fun. Laughing at rolling droids, playing new games with their kids, watching a great show, shopping for collectibles, strolling through a unique exhibit or art show. There is non-stop entertainment, plus fans excel at making up fun all on their own.

CELEBRITIES. Whether they are actors from the movies. famous folks who love Star Wars, or crewmembers who make the magic happen, celebrities are accessible at the Celebrations. Fans can hear them on stage, meet them in the autograph hall, and often are able to ask them questions and hear their unique views on being a part of the saga.

COMMUNITY. Stars are certainly a vital part of the Celebrations, but a shared sense of community might be just as important for fans. Fans travel to be with their fellow fans and celebrate their passion for the Star Wars saga together.

CHARITY. Even though they have traveled, sometimes halfway around the world, to attend a Celebration, fans in clubs and organizations often spend their time and talent raising money for charities and doing good deeds for the local community. The 501st and Rebel Legions often schedule local children's hospital visits, calling on the many costumed characters in town to help spread good Star Wars cheer.

CREATIVITY. The Kessel Run. The Galactic Games. Costume Contests. Celebration Star. Costuming Panels. Fans have a knack for adding some of the best entertainment to the Celebrations through their creativity and talent.

FAMILY. Many Star Wars fans today grew up loving Star Wars. The saga profoundly affected them as kids, and now they share that same passion and sense of fun with their own kids. Families abound at the Celebrations, and family attendance is definitely on the rise.

The Celebrations continue! See you in Japan, and then maybe here in the pages of Bantha Tracks.

GET IN TRACKS! Mary Franklin (Editor, Bantha Tracks)



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"I thought Palpatine was a pretty good character. I like the notion that he didn't have any psychological subtlety or depth, that he was just solidly evil and the dirtiest word in his vocabulary was "friend." I thought that was terrific. I remember when I sat there in the evil Emperor's swivel chair and George [Lucas] said things like "Does it remind you of the Oval Office?" And I realised that at that time Fichard Nixon was in his mind.

"George knew that eight-year-olds, for whom these films are primarily intended, are very impressionable, and he wanted to make the right impression. So the whole film is about the unnecessary rise of fascism. In other words, watch out, they're all after your freedom, particularly when they're talking about defending freedom. Without getting over-extended about it, that is all the heart of these movies."

#### Mark Hamilli

'Making this movie has been to George Lucas like playing with a big toy. He had a great time. While we were filming, Carrie [Fisher] brought over to England a Buck Rogers helium pistol. She gave it to George and you couldn't pry it away from him. He was always pursuing imaginary villains down the corridors of the studio.

"[Luke is] like Dorothy in The Wizard Oz.
They both are characters people look at to see how they react to things. They are simple, naive characters. All they want is a little adventure. It was the first kind of fantasy film that had that kind of sly humor, that ironic kind of self-mockery. Usually sci-fi is so dry.
Stay Wars has these really human moments."

# THE EMPEROR TAUNTS LUKE

RETURN OF THE JEDI 1983 [SCRIPT]

On the Death Star, Luke Skywalker battles his father, Darth Vader, as the evil Emperor watches. Slashing Vader's right hand off at the wrist, Luke holds the blade of his sword to the Dark Lord's throat. The Emperor watches with uncontrollable, pleased agitation...

EMPEROR: Good! Your hate has made you powerful. Now. fulfil your destiny and take your father's place at my side!

Luke looks at his father's mechanical hand, then to his own mechanical, black-gloved hand, and realizes how much he is becoming like his father. He makes the decision for which he has spent a lifetime in preparation. Luke switches off his lightsaber.

LUKE: Never!

Luke casts his lightsaber away.

LUKE: I'll never turn to the dark side. You've failed, Your Highness, I am a Jedi, like my father before me.

The Emperor's glee turns to rage.

EMPEROR: So be it... Jedi. If you will not be turned, you will be destroyed.

The Emperor raises his arms towards Luke. Blinding botts of energy, evil tightning, shoot from the Emperor's hands at Luke with such speed and power the young Jedi shrinks before them, his knees buckling. Vader struggles to his feet and moves to his Master's side.

EMPEROR: Young fool... Only now, at the end, do you understand.

Luke is almost unconscious beneath the continuing assault of the Emperor's lightning.

EMPEROR. You're feeble skills are no match for the power of the dark side. You have paid the price for your lack of vision.

Luke writhes on the floor in unbearable pain, reaching weakly up toward where Vader stands watching.

LUKE (groans): Father, please. Help me. EMPEROR: Now. young Skywalker... You will die.

#### WHY IT'S A CLASSIC -

Perhaps the key moment around which the Star Wars saga revolves, Luke refuses to fight and become his father's replacement at the Emperor's side. Despite the pain of the Emperor's assault, Luke is relying on the remaining good he senses in Darth Vader rising to the surface and inspiring him to action. It's also a wonderful scene for the performances of lan McDiarmid as the delightfully evil Emperor. Mark Hamilt as Luke and David Prowse, who manages to communicate Vader's dilemma even through that classic mask. SUBSCRIPTION OFFER

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A KOTOBUKIYA Japanese import!

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Price: \$99.99

The elite security force of Coruscant, the Senate Guards are equally adept with a blaster rifle or unarmed combat. In addition to their work as bodyguards and police, the Guard would often investigate crime scenes alongside members of the Jedi Council.

> Standing almost 12-inches tall, the ARTFX statue captures the Senate Guard poised to defend the Galactic Senate. The blue Guard's robes and Spartan-esque helmet have been reproduced in exacting detail, and the flowing cloak reveals many details of the uniform not normally seen in any of the films!

With its detailed construction, grand size, and accurate styling, this ARTFX Statue is a 1/7 scale snap-fit kit that can be easily put together in seconds without glue or modeling skill. This release is available exclusively in North America from StarWarsShop.com!



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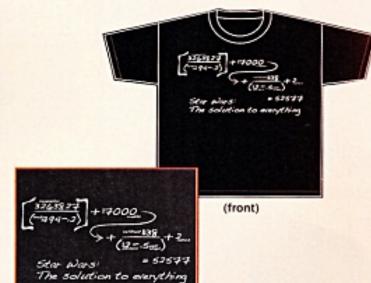




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